- More Students in Schools
- Music's Roll of Honor
- Masonic Masterworks
- Concert Outlets Grow

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Edward Collins

Heniot Levy

Rudolph Reuter

Kurt Wanieck

Allen Spencer

Louise Robyn

Earl Blair

Mabel Webster Osmer

Mae Doelling Schmidt

Among the Leading Members of the Piano Faculty of the AMERICAN CONSERVATORY OF MUSIC, Chicago

20 CENTS

SEPTEMBER, 1942

Antoine

★ Metropolitan Opera Co.
★ San Francisco Opera Co.
★ Chicago Opera Co.

The 1942 season has established Miss Antoine as one of the most glittering stars in concert, radio and opera. Already acclaimed at the Metropolitan and Chicago Opera Companies, this American born and American trained coloratura has been announced as a new personality on the roster of the San Francisco Opera Company. After thrilling debuts at the Metropolitan last year in "The Masked Ball" and "Coq D'Or," she adds to her growing and imposing repertoire the sparkling role of Adele in the "Fledermaus," which will be presented first in San Francisco.

Record Audiences Acclaim Antoine's Summer Symphony Appearances

Newark—Essex County Symphony
Washington—National Symphony
Toronto—Promenade Symphony
Chicago—Grant Park Symphony
Chautauqua—Stoessel and Chautauqua Symphony

"Josephine Antoine sang with a gleaming beauty of tone and precision of style. She gave the kind of poised and shining performance we heard her sing in 'The Masked Ball' last winter."—Claudia Cassidy, *Chicago Sun*, July 13, 1942.

"Josephine Antoine, soprano of the Metropolitan and Chicago operas, had demonstrated what it means to change from a mere singer into an authentic artist. . . . Miss Antoine displayed the warm overtones of which her voice is capable."—*Chicago Tribune*, July 13, 1942.

"Josephine Antoine was in capital voice as Rosina" (in "The Barber of Seville"). —*Newark News*, June 17, 1942.

PROM CONCERT TRIUMPH IS SCORED BY SOPRANO

"The evening was notable because of the emphatic personal triumph scored by the coloratura soprano, Josephine Antoine, who has been associated with the Metropolitan Opera House for seven years. She is an artiste of distinguished appearance and personal poise, and her singing style is exceptionally impressible. Her voice is even, pure and sweet, with more emotional quality than is usually found in the coloratura voice. Her diction is well-nigh perfect, and her production easy and satisfying."—Hector Charlesworth, *Globe and Mail*, Toronto, June 19, 1942.

"Miss Antoine's clear, flexible voice has more substance to it than many other coloraturas, so that her singing has brilliancy and color at the same time."—Alice Eversman, Washington (D. C.) *Star*, June 25, 1942.

Soloist for National Convention
American Legion, Kansas City,
September 19, 1942

Starred currently over the
N.B.C. Network Carnation "Contented Hour"
10 P.M. (E.W.T.)

COLUMBIA RECORDING ARTIST

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NEW YORK CITY
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MUSICAL COURIER

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New Concert Series Arise in War Plant Areas

Audiences Created, Cities Report, Citing Resumptions of Bookings In Widely Scattered Localities

Managers Call Outlook for Season More Favorable Than for Some Years—Stabilization of Prices Will Aid—Regions Dormant before War Are Now Arranging Courses

Preparing for the new musical season, which starts this month, representatives of artists are agreed that not only will activity surpass that of last year, but concerts will be brought to many centres which have been largely dormant since before the war started.

The transportation problem, owing to government restriction on travel, has been met by the managers by arranging for artists to use day coaches. They are scheduling concerts far enough apart in time to permit of this sort of travel, so as to avoid Pullman journeys.

In both industrial centres, where boom times are reported because of war industries, and business centres, a demand for music is reported.

Both local managers and those booking national and international tours of artists, point to the increase in the national income as reported by both the Federal Reserve System and the Department of Commerce. The latter division has reported that for July, the latest figures, payments in wages and income totalled $9,383,000,000 and the estimated annual rate is now put at $114,000,000,000 for this year. This is based on a six-month total of $61,513,000,000.

In his Labor Day message, President Roosevelt demanded Congress act to stabilize income by Oct. 1. The President pointed out that a ceiling on wages not only would prevent inflation, but would result in taxpayers knowing definitely what their income and expenditures would be.

Ward French, general manager of Community Concert Service, said that eight new cities in Canada have been organized for concert courses this year. These are Belleville, Brockville, Kingston, North Bay, Peterboro, Stratford and Woodstock, Ont., and Noranda, Que.

Marks Levine of the National Concert and Artists Corporation, reported that the larger centres, serviced by Civic Concert Service, Inc., are doing increased business. Many cities, lacking courses since before the war, are again booking artists.

Albert Morini, returned from a booking-tour, found interest in music, especially in Canada, at a high peak. He pointed to Montreal as indicative of the trend. Mr. Morini said that in the case of Anne Brown, soprano, one of his artists, a tour of 50 concerts was sold out by Sept. 1. He reported that personalities and ensembles are especially in demand.

(*Please turn to page* 17)

Sell-Out Forces Dayton to Seek Larger Hall

DAYTON, O.—Because season tickets were all completely sold out before announcement of its sales campaign, the Philharmonic Orchestra Association board of directors, according to Dr. E. R. Arn, president, has decided to transfer its seven concerts to the Memorial Hall. This will make available nearly 1,000 more seats than in the Victory Theatre, scene of Philharmonic programs for several years. The series, opening Nov. 4, will include choral contributions by the Inland Children's Chorus and the Dayton Philharmonic Chorus, under William J. Krebs. Paul Katz is conductor of the orchestra.

B. A. D.

Chicago Foresees Gain in Prosperity

By RENÉ DEVRIES

CHICAGO.—At this period of the year students from every part of the country enroll under the banner of our principal schools of music. Rudolph Ganz, president of the Chicago Musical College, speaking of this year's registration, expressed the opinion that "it may fall off three per cent—no more. For if we have lost many of our boys, we have recruited more young women than in the past." President John R. Hattstaedt, of the American Conservatory of Music, believes that that percentage is accurate, "though it might swing for better or worse as time goes on."

(*Please turn to page* 12)

Growing Influx Of New Students Noted by Schools

Private Teachers Also Find Large Replacements on Hand for Pupils Taken in Service

Increased registration, ranging from 50 per cent in the Midwest to 20 per cent in the East, is expected this season by some music schools and conservatories. In a large degree the anticipated additional enrollment will be made up of girls, due in all probability to the contemplated lowering of the draft ages for men to the 18 and 19 year groups.

Private teachers also are reporting more inquiries for lessons and many are looking forward to their best season since the world war started. At the Cincinnati College of Music the new students in the degree courses are expected to be 50 per cent more than last year. An increase in enrollment of young women students of some 40 per

(*Please turn to page* 9)

50 Per Cent Rise Seen by Cincinnati

By MARJORIE GARRIGUE

CINCINNATI. — In spite of the war, the College of Music of Cincinnati has a greatly increased enrollment and is anticipating the most brilliant calendar of events in many years. The number of new students in degree courses exceeds by fifty per cent last year's enrollment. The Radio School also has a record attendance.

A record registration of young women in the Dormitory has been achieved with a forty per cent increase over last year.

These results have been obtained through the active interest of a re-

(*Please turn to page* 8)

Army Doubles Bowl Audience to 10,000

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

Hollywood Bowl audience restrictions were lifted to 10,000, by courtesy of the military authorities, before the Ballet Russe de Monte Carlo made its appearance for an entire week, beginning July 27, and attendance improved steadily thereafter. Additional dimout restrictions, taking effect Aug. 20, were at first feared, but as the Bowl lighting does not show in the sky for normal concerts, it was decided to carry the season to its scheduled conclusion.

All the ballets were danced under the orchestra shell, with scenic touches skilfully executed by Adrian Awan and the orchestra in the pit conducted by Franz Allers with authoritative skill.

(*Please turn to page* 27)

Zev Pressman Photo

"PHILADELPHIA FINDS" CONTEST WINNERS receiving awards from Frederic R. Mann, chairman of the competition committee, right, on the Dell stage. Five were selected from the 663 applicants. Left to right, Max Shapey, who received a special award for his son, Pvt. Ralph Shapey; David Sokoloff, Mary Norris, Ralph Druian, and Annette Elkanova, first prize winner. Pvt. Shapey formerly was assistant conductor of the Philadelphia NYA Orchestra. (Story on page 16.)

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September, 1942
Sixty-Third Year

GRACE MOORE,
ho flew to Miami to sing for men of the
ir Corps, is greeted by Private Humphrey
oulens, left, her former tour manager, and
aptain Frederick C. Schang, Jr., second
om right, her long-time concert manager
nd former vice-president of Columbia Con-
rts. Right is Isaac van Grove, accompanist.

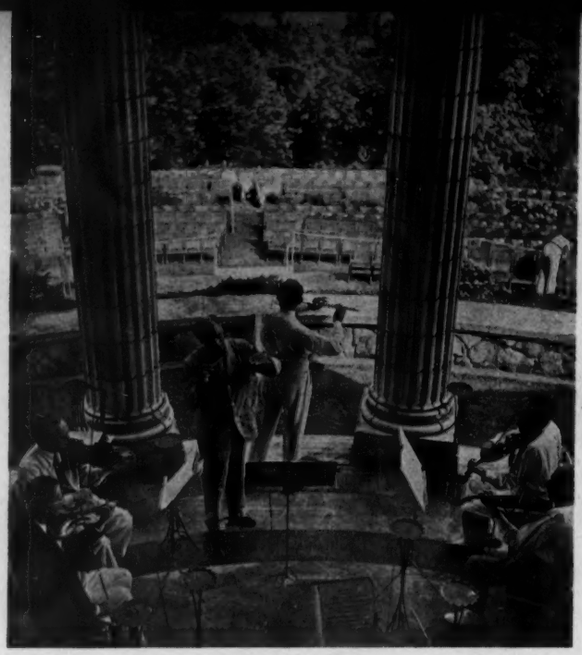

Photo by Trude Fleischmann

SALZBURG PLAYERS REHEARSING FOR MOZART SERENADE
at the Bernardsville, N. J., estate of George Chavchavadze, pianist. Prof. Hugo Burghauser is conducting. René Le Roy, flutist, and Dr. Egon Petri, pianist, were soloists at the first concert, at which more than $4,000 was raised for the USO. The second concert, on Sept. 19 for the Musicians Emergency Fund, has Nathan Milstein, violinist and Tibor Shik, French horn player, as soloists.

GREGOR PIATIGORSKY BECOMES AMERICAN CITIZEN
at Elizabethtown, N. Y., in a ceremony conducted by Supreme Court Justice O. Byron Brewster, right. The noted cellist left his native Russia during the Revolution and went to Poland. Three brothers, two of them musicians, are now serving in the Soviet Army. Mr. Piatigorsky this year has given a number of concerts for Russian War Relief.

Photo © by Milwaukee Journal

ARGARET SPEAKS LEARNS CONDUCTING FROM JERZY BOJANOWSKY,
nductor of the Milwaukee Symphony, while
hearsing for her appearance as soloist.
he sang for the Red Cross at Westport.

U. S. Navy Official Photo

GLADYS SWARTHOUT SELECTS RECORDS FOR LEATHERNECKS
with the help of Lt. Col. Victor I. Morrison of the U. S. Marine Corps. The Metropolitan Opera soprano chose 100 of her recordings which were sent to the Fleet Marine Force now training at the New River, N. C., Marine Corps base.

ENGLISH DUO AT THE NORFOLK SCHOOL OF MUSIC
of Yale University. Left to right, Viola Morris, soprano; Dean Bruce Simonds of the school; Victoria Anderson, contralto, the other member of the Duo; and their accompanist, Ward Duvenny. The singers were heard at the Stage Door Canteen, New York, on Aug. 3.

ANNE BROWN AT STAGE DOOR CANTEEN
in Philadelphia, where she entertained the armed forces the evening previous to her record-breaking appearance at Robin Hood Dell in an all-Gershwin program. The American soprano on Aug. 5 sang at Michigan State College, with Eugene Helmer at the piano.

Zev Pressman Photo

JOSEPH SCHUSTER EXPLAINS CELLO,
using his 200-year old instrument as an example, to Sergt. Fairman Black, Jr., left, and Seaman Henry Tatler as Daisy Segal, hostess at the Stage Door Canteen, New York, looks on. Black plays the piano,and Tatler is both a pianist and organist.

Soldiers in Sylvan Stadium Cheer Artists

Soloists and Orchestra Travel by Bus from New York Under USO Auspices to Entertain Men

By HAROLD A. STRICKLAND

FORT MONMOUTH, N. J.—Here in an outdoor setting, with barracks, laboratories, sturdy brick buildings and many others of wood, some 2,500 members of Uncle Sam's new army gave evidence that the so-called "good" music is both keenly appreciated and enjoyed.

Sitting on rough wooden benches, with automobiles of varied sizes and shapes, all painted the dark drab indicative of the fact that they are part of the war as the background, the enlisted men and selectees, all being trained by the U. S. Signal Corps, refused to leave until the program had been completed, except for a few summoned to their military posts by officers.

The attraction, furnished by David Schooler and C. C. Cappel of the USO-Camp Shows, included Winifred Heidt, mezzo-soprano, and Robert Weede, Metropolitan Opera baritone, together with some 60 members of the Victory Symphony Orchestra under the baton of Joseph Blatt.

Transported from New York in buses, the entourage was met at the Service Club by Second Lieutenant Frank Cappelli, assistant to the theatrical officer, on behalf of Brig. Gen. George L. Van Deusen, commanding officer. Lt. Cappelli was entirely sympathetic for, before coming here and studying in the Officers Training School, which is part of the fort, he had appeared in productions of the Academy of Vocal Arts of Philadelphia, and, just prior to entering service, with the Philadelphia Opera Company. For Mr. Cappel, who has come from his managerial activities in Washington and Baltimore to help entertain the service men, it was the first opportunity to learn their reactions before embarking on an extensive program which he has under way.

New Outdoor Auditorium

To Miss Heidt it was the fifth in a series of engagements at camps; already she has been heard at Camp Upton, at the Marine Barracks in Brooklyn, for the fliers at Lakehurst, and at Camp Dix. Mr. Weede, likewise was adding another appearance to his list and both artists expressed their enjoyment at doing their bit to entertain appreciative listeners.

C. C. CAPPEL

Following dinner at the Service Club, the party was transported to the outdoor auditorium which, according to the officers in charge, can accommodate about 4,000. Tree-lined on one side, the former field is rapidly taking on the form of a stadium and one devoted entirely to entertainment. Athletic fields are provided elsewhere on the large grounds. The stage, with floodlights, had room for more than the 60 members of the Metropolitan Opera, Cleveland, Pittsburgh, New York Philharmonic and other orchestras, who are donating their services with the full knowledge and support of James C. Petrillo's New York local. Dressing rooms for the artists are provided backstage and an amplifying system carries the music beyond the last row of seats of the woodland stadium.

Attentive Audience

When the opening strains of the National Anthem poured through the loud-speakers, men from the lowest private to the commanding officers snapped to attention. Some wore the ordinary uniform, others an armband identifying themselves as students in the officers' school. Others had their hard-earned bars, worn proudly. And in the audience were many girls and women, some members of officers' families, others workers in the laboratories at the fort.

The rhythmic overture to Smetana's Bartered Bride overture was heard with interest while Strauss' familiar waltz, Southern Roses, found many in the khaki-clad audience swaying in keeping with its pulsations. Miss Heidt, in good voice, sang the Una Voce Poco Fa aria from Rossini's Barber of Seville and the Habanera from Carmen, both greeted with ovations from the audience.

The andante from Tchaikovsky's fifth symphony, now the basis for a popular song, lost much of its appeal because of an unstable horn player. Gerald Rudy, who had assembled the orchestra, then played as a flute solo, a Concertino by Chaminade.

When Mr. Weede started the Prologue from Pagliacci, there were many who sang it with him, *sotto voce*, and in two excerpts from the Gypsy Baron, a subdued whistling accompaniment from the audience was heard by at least one listener. Mr. Weede was in fine fettle and a few *extempore* comments from him won similar response from his audience which thundered applause. But encores were not for either artist since dimouts are the rule at the fort.

Mr. Blatt who conducted throughout, concluded the program with Beethoven's Egmont overture just as the moon and stars flooded the fort and the lights

(*Please turn to page* 22)

MUSICIANS' ROLL OF HONOR

Thousands of musicians are already enrolled in the armed services of the United States: symphony orchestra instrumentalists, teachers, singers, and others. Many more are volunteering and being drafted daily.

The *Musical Courier's* Honor Roll does not, of course, list all musicians answering the call, but is limited to those who have been active in the concert and allied fields. As the number grows, the *Musical Courier* will lengthen this list.

MAJ. JAMES MAXWELL ROCHE, coach and conductor, Intelligence Service, Overseas.
CAPT. FREDERICK C. SCHANG, vice president, Columbia Concerts, Inc., Army Air Corps.
CAPT. PAUL LEMAY, conductor, Duluth Symphony Orchestra, U. S. Army Air Corps, Miami Beach, Fla.
CAPT. BERYL RUBINSTEIN, director, Cleveland Institute, Army Music Corps, Columbus, O.
CAPT. FRANK CHAPMAN, baritone, U. S. Marine Corps Reserve.
LT. (J. G.) FRANKLIN MINER, manager, Indianapolis Symphony Orchestra, U.S.N.R.
CHIEF PETTY OFFICER JOHN CARTER, Metropolitan Opera tenor, U. S. Naval Training Station, Chicago.
ASSISTANT BANDMASTER TOSCHA SEIDEL, violinist, U. S. Naval Training Station, San Diego.
LT. WESLEY ROBERTSON (Ish-ti-Opi), baritone, U. S. Army, morale division.
LT. WALTER BROWN, executive, Judson Division, Columbia Concerts, Inc., Birmingham, Ala., Ground Air Supply Division.
LT. ARTHUR KENT, baritone, Metropolitan Opera, U. S. Army.
LT. RICHARD KEATING, Community Concert Service, Spartanburg, S. C.
LT. FRANK CAPPELLI, baritone, Philadelphia Opera Company, U. S. Army Signal Corps, Fort Monmouth, N. J.
ENSIGN RICHARD KORN, composer-conductor, U. S. Coast Guard.
ENSIGN HERBERT O. FOX, Community Concert Service, U.S.N.R., Seattle, Wash.
ENSIGN JACK WHITTEMORE, pianist, Naval Aviation.
ENSIGN ARTHUR LOWE, pianist, Naval Aviation.
YEOMAN LEHMAN ENGEL, composer-conductor, U. S. Naval Training Station, Chicago.
PETTY OFFICER, FIRST CLASS, STORM BULL, pianist, Navy Pier, Chicago, Ill.
SERGEANT EDGAR F. BITNER, president, Metronome Corporation, 346th Engineers, O.E.C., Camp Claiborne, La.
SERGEANT EDWARD W. SNOWDON, vice president, Mgt. Charles L. Wagner, Inc., U. S. Army Signal Corps, Fort Monmouth, N. J.
SERGEANT JACK KELLY, Columbia Concerts, Inc., U. S. Signal Corps.
SERGEANT JAMES MEENA, baritone, Cleveland, U. S. Army.
SERGEANT DAVID ZEIKEL, violinist, Air Force Band, Albuquerque, N. M.
CORP. EUGENE LIST, pianist, DEML Headquarters, Brooklyn, N. Y.
CORP. LEO H. SORENSON, Columbia Concerts, 307th Medical Battalion, Camp Claiborne, La.
CORP. JAMES B. WELCH, conductor, Tolentine Choristers, Army Air Force, Mitchell Field, L. I.
CORP. BELA URBANOVSKY, cellist, U. S. Army Air Corps, Miami Beach, Fla.
CORP. HUMPHREY DOULENS, Metropolitan Musical Bureau, Air Corps Technical Training Command, Miami Beach, Fla.
CORP. IRVING I. DAIGEN, editorial staff, Metronome, Field Musician, West Point, N. Y.
CORP. REUBEN CAPLIN, tenor, U. S. Army, Fort Bragg, N. C.
CORP. ELLIS B. KOHS, composer, 13th U. S. Army Engineers, San Luis Obispo, Calif.
PVT. ROBERT E. SIMON, president, Carnegie Hall, U. S. Army, Camp Upton, L. I.
PVT. SAMUEL BARBER, composer, U. S. Army, Philadelphia.
PVT. FREDERICK WERLE, U. S. Army pianist-organist, Camp Plattsburg, N. Y., chapel organist.
PVT. RANDOLPH HOKANSON, pianist, Armored Force Replacement Training Center, Fort Knox, Ky.
PVT. DAVID OTTO, baritone, 9 O'clock Opera Company, 1st Signal Battalion, Ft. Monmouth, N. J.
PVT. JOHN McCRAE, baritone, 9 O'Clock Opera Company, Plattsburg, N. Y.
PVT. BEN LOBDILL, Columbia Concerts, Inc., U. S. Army, Camp Barkeley, Tex.
PVT. GEORGE MULLEN, Columbia Concerts, Inc., U. S. Army, Ft. Bragg, N. C.
PVT. FRANK PUJOL, Steinway Hall box office, U. S. Army, Camp Croft, S. C.
PVT. BROOKS SMITH, pianist, U. S. Army, Camp Upton, L. I.
PVT. ROBERT GAY, baritone, U. S. Army, Fort Meade, Md.
PFC. CHARLES S. WILKES, pianist, U. S. Army.
PFC. HARLOW DEAN, field representative, Civic Concert Service, Fort Knox, Ky.
PVT. JAMES R. BARNES, pianist, U. S. Army, Ft. Riley, Kans.
PVT. MARCUS GORDON, pianist, U. S. Army Air Corps, Hamilton Field Air Base, Calif.
PVT. JACQUES ABRAM, pianist, U. S. Army, Camp Upton, N. Y.
PVT. STEVEN KENNEDY, baritone, U. S. Army.
PVT. CLIFFORD HARVUOT, baritone, Metropolitan Opera, U. S. Army.
PVT. WILLIAM HORNE, tenor, U. S. Army.
PVT. RALPH GROSSMAN, baritone, U. S. Army.
PVT. HARRY SHUB, violinist, U. S. Army.
PVT. ARTHUR CARR, composer-pianist, U. S. Army Air Corps, Sheppard Field, Wichita Falls, Tex.
PVT. ERNEST KARDOS, violinist, Cleveland Orchestra, U. S. Army Air Corps, Sheppard Field, Wichita Falls, Tex.
PVT. JEFFREY GOULD, baritone, U. S. Army, Ft. Meade, Md.
PVT. HAROLD SPAULDING, violinist, Warner Bros. studio, U. S. Army Air Corps, Sheppard Field, Wichita Falls, Tex.
PVT. ARTHUR TREE, tenor, U. S. Army.
PVT. WALTER PRUDE, executive, WGN Concerts, U. S. Army Air Corps.
PVT. EDWARD H. DUNKUM, radio editor, Metronome, 2d Q.M. Aviation Company, Geiger Field, Spokane, Wash.
PVT. FREDERIC DELZELL, conductor, U. S. Army Air Force, Miami Beach, Fla.
PVT. JOHN CREIGHTON MURRAY, violinist, U. S. Army, Camp Kilmer, N. J.
PVT. EVERETT ROUDEBUSH, pianist, U. S. Army, Fort Riley, Kans.
PVT. DODA CONRAD, bass-baritone, U. S. Army, Fort Belvoir, Va.
PVT. FINLEY WALKER, baritone, Philadelphia Opera, U. S. Army Air Corps, Sheppard Field, Wichita Falls, Tex.
PVT. WALTER TERRY, dance critic, U. S. Army Air Corps, Miami Beach, Fla.
PVT. ROBERT E. DERRINGER, tenor, U. S. Army Air Corps, Miami Beach, Fla.
PVT. RALPH SHAPEY, conductor, Philadelphia NYA Orchestra, U. S. Army, Fort McClellan, Ala.
PVT. EDWARD MARIO GALLO, company manager, San Carlo Opera, 34th Inf. Training Branch, Camp Croft, S. C.
PVT. STEWART CHURCHILL, tenor, U. S. Army.
PVT. CESARE PASCARELLA, cellist, U. S. Army, Camp Upton, L. I.
PVT. VIRGIL FOX, organist-composer, Army Air Corps, Bolling Field, Va.
PVT. PAUL MAKOVSKY, violinist, U. S. Army.
PVT. JOHN WOOLFORD, secretary to John Barbirolli, U. S. Army, Ft. McClellan, Ala.
PVT. JAMES PEASE, bass, U. S. Army Air Corps.
HANS HENIOT, conductor, Utah Symphony Orchestra, U. S. Army.
JACQUES SINGER, conductor, Dallas Symphony, Camp Wolters, Tex.
THOR JOHNSON, conductor, Ann Arbor Festival.
FELIX W. SALMAGGI, opera impresario.
GUIDO SALMAGGI, tenor.
JOHN BARNETT, conductor.
CHARLES SCHMELZER, business manager, Dallas Symphony, U. S. Engineers.
HAROLD TOWNSEND, tenor, U. S. Naval Training Station, Chicago.
ROBERT HUFSTADER, Army Air Corps, Camp Wheeler, Ga.
DAI KEONG LEE, composer, U. S. Signal Corps.
CHARLES RICHARDS, coach-accompanist, U. S. Army.
GLENN MARTYN, baritone, U. S. Army.
LEE HUNTLEY, baritone, U. S. Army, Battle Creek, Mich.
FREDERICK BALAZS, composer, U. S. Army.
ARTHUR KREUTZ, composer, Wisconsin, U. S. Army.
JOHN LAURENCE, baritone, San Francisco, U. S. Navy.
H. ARTHUR BROWN, conductor, El Paso Symphony, U. S. Army.

PAN-AMERICAN UNITY AIDED BY MUSIC

Brazil's War Entry Brings Assets to United Nations

The United States of Brazil, in declaring war on Germany and Italy, has contributed a new moral and artistic solidarity among the Americas.

Newest member of the 29 United Nations, with a territory larger than the continental United States exclusive of Alaska, and with a population of 44,115,825 (in 1939), this nation brings distinguished musical assets to the coalition fighting the Axis.

Rio de Janeiro, second largest city of South America, and with one of the world's most beautiful harbors, has an annual important season of opera and concerts. The former is given at the Theatro Municipal under the general management of Silvio Piergili, by noted artists including many from North America, in August and September of each year. The operatic tradition extends back many years, the now demolished Theatro Lyrico having been the scene of Toscanini's debut as a conductor in 1886. Sao Paulo, next largest city, also has important concerts and opera performances.

The Brazilian Symphony Orchestra, for the last few years conducted by Eugen Szenkar, Hungarian musician, formerly active in Russia, recently came under the baton of Joao de Souza Lima, one of the country's leading pianists. Noted artists come here for concerts during the "season," which falls during North American summer.

Brazil has strong bonds with Portugal and speaks the same language, the country having been discovered by Cabral, a Portuguese navigator, in 1500. In the early Colonial Period, most musical activity was under the auspices of the Roman Catholic Church. The greatest figure of this era in Brazil was Jose Mauricio Nunes Garcia (1767-1830), whose masses, requiems and the like are interesting to modern ears. In 1807 members of the royal house of Braganca, fleeing from Napoleon, for a time established the Portuguese Court in Brazil under Dom Joao VI. Noted musicians came from Europe, including Marcos Portugal, and Sigismund Neukomm, who served as court director for six years.

Brazil was proclaimed an independent Empire in 1815, with Dom Pedro I as Emperor after a Regency.

There followed the period of Musical Romanticism. In 1831 the National Anthem was composed by Francisco de Silva. Carlos Gomes (1836-1896) composed operas known around the world, including Il Guarany. During the Empire, and with the establishment of the Republic in 1889, when Pedro II was dethroned in a revolution, noted teachers came from Europe. Prominent among these were Arthur Napoleon, pupil of Liszt and Bülow, who spent the latter part of his life in Rio de Janeiro and Luigi Chiaferrelli, the latter founding a piano school in Sao Paulo, which trained such notables as Guiomar Novaes, Antonietta Rudge, and Joao de Souza Lima. The country's chief institute of this sort is the formerly Imperial Conservatory of Music founded 1841, and in 1889 changed to National Institute of Music, and in 1932 to National School of Music.

Romantics and Moderns

Notable Romantic composers are Leopoldo Miguez (1850-1903), Henrique Oswald (1852-1931), Alexandre Levy (1864-1892), Alberto Nepomuceno (1864-1920), who pioneered in Portuguese vocal music, and Francisca Braga (b. 1868).

The modern school is headed by Heitor Villa-Lobos (b. 1888), a most original figure and one of the leading contemporary composers, who has developed ballets, symphonic works and many novel forms such as the "bachiana" and "chorros" on a folk basis. Others are Luciana Gallet (1893-1931), a folk music pioneer; Francisco Mignone (b. 1897), who also goes to folk sources, and is active as conductor, and professor at the National School of Music; Fructuoso Vianna (b. 1898), and Camargo Guarnieri (b. 1907), two of the most promising younger composers.

Strange Native Airs

Distinctive musical forms of Brazil include the *modinha*, a popular Romantic song of the last century based on Portuguese models, and the *lundu*, originally a Negro song and dance, which was taken over by the Brazilians. There are songs that come from Negro Fetish sources, such as are sung to a drum by Elsie Houston, noted Brazilian soprano.

QUEUE AT THE OPERA IN SAO PAULO,
waiting to buy tickets for an appearance by Grace Moore, on one of her South American "good will" tours.

Travel Difficulties Change Rio Opera Schedule

RIO DE JANEIRO.—The Masked Ball was substituted for the scheduled performance of Macbeth and an all-North American cast was featured in the alternate score. Frederick Jagel, Florence Kirk and Leonard Warren were heard in the principal roles, with Ferrucio Calusio conducting.

Marcelle Denya and Raoul Jobin were heard in the title roles of Pelléas et Mélisande.

Due to the inability of scheduled artists to reach here, performances of Manon Lescaut, Barber of Seville and Traviata were cancelled. Among those who were expected to appear were Solange Renaud, French soprano; Rosemarie Brancato, Bidu Sayao, and Hertha Glaz.

Mexico's Summer Festival Brilliant

By VERNA CARLETON MILLAN

MEXICO CITY. — Dimitri Mitropoulos made a rapid trip by plane to this city in order to appear as guest conductor with the Mexican Symphonic Orchestra. If flaws had marred the evening, they would have been quite understandable as the delays of travel in wartime forced Mr. Mitropoulos to take up the baton with only 24 hours of rehearsal and the fatigue of the trip still upon him.

From the opening movement of Beethoven's Fourth Symphony, however, Mitropoulos proved himself a disciplined, sensitive and highly responsive director who took charge of the orchestra as though he had worked with it for years.

The second part of the program was devoted to Shostakovitch's Fifth Symphony. Mitropoulos made the music shimmer with an almost prismatic brilliance.

Shostakovitch is the reigning musical idol of the day in Mexico. So far, on Carlos Chavez's programs we have heard the Sixth and the Fifth Symphonies, while the mighty Seventh, written during the height of the Russian War last year, was rehearsed for the final program on Sept. 11.

Mitropoulos's second program, on Aug. 7, was one of the finest we have heard in a long while, both for the careful selection of its program and a truly beautiful *rapprochement* between the director and the musicians. The program featured the Overture on Greek Airs by Glazounoff, Fourth Symphony of Huizar, Schumann's Second Symphony and Fantasy and Fugue in G Minor by Bach, arranged by the conductor.

Mexican Novelties

Carlos Chavez this year has continued to feature the music of contemporary Mexican musicians but this practice, while stimulating to Mexican music, is not always a happy note on the programs. Candelario Huizar's Fourth Symphony which Mitropoulos played with great vigor and precision is hopelessly reminiscent of Chavez's Indian Symphony, a criticism that can be directed also against the Symphony of Hernandez Moncada which was played as the first number of Mitropoulos's debut program. One expects young musicians to inevitably be influenced by their maestro, but in this case we are dealing with musicians who are more or less the same age as Chavez himself but have not yet been able to find their own authentic voice.

Melchior Shines in Concert

Lauritz Melchior triumphed brilliantly here in a concert at the Fine Arts Palace on Aug. 11.

Mexico City is becoming a stopover for singers on their way back and forth from South American engagement. We hope that the habit becomes a permanent one, when the singers are as fine as Melchior proved himself to be. A wildly cheering audience demanded more and more encores, despite the lateness of the hour.

Melchior's program opened with a

(*Please turn to page* 8)

Arnaldo Estrella Wins Columbia Concerts Award

Arnaldo Estrella, Brazilian pianist, has received the Columbia Concerts Award, offered by Columbia Concerts, Inc., to pianists of that country under 35 years of age, and will make his debut in February with the New York Philharmonic-Symphony Society. He gives a Town Hall, New York recital on Feb. 17, and then will be heard with orchestras in Cincinnati, Minneapolis, Chicago, Philadelphia, Washington and Indianapolis.

The award, organized in Brazil by Octavio Pinto, husband of Guiomar Novaes, who last year offered an American pianist the opportunity to be heard in that country, was given as part of the program to further cultural understanding between this country and Brazil. Joseph Battista, Philadelphia pianist, was selected. Arthur Judson, president of Columbia Concerts then arranged for the reciprocal visit this season.

BUY WAR BONDS AND STAMPS

RACHELE RAVINA,
American soprano, in the title role of Puccini's Suor Angelica, in which she opened the season at the Colon, Buenos Aires. The singer immediately had her contract extended for another eight weeks. Mme. Ravina, now under the management of George D'Andria, has appeared in Italy, Spain and Portugal. Other roles at the Colon will include Pamina and Tosca. Nino Ruisi, another D'Andria artist, made his debut at the Theatro Municipal, Rio de Janeiro. Mr. D'Andria's company, presenting La Traviata in English, opens on Oct. 20 in Bridgeport, Conn.

BEETHOVEN,
original drawing by August Semmler.

MUSIC FOR BROTHERHOOD

Beethoven's Ninth and Mozart's Magic Flute Cited Among Many Masterpieces of Masonic Inspiration

By DR. PAUL NETTL

Recent reports from Germany that the Nazis have adopted repressive measures against religious organizations and the Masonic fraternity recall the little-known creative work of great composers in behalf of the latter order. It is not generally known that many of the masters dedicated special works to the fraternity. Among the best known composers are Beethoven, Mozart, and Haydn, while many others of the past and present have contributed importantly.

Because of the esoteric quality of this music, some critics have been unaware of the fact that certain traditional tunes are Masonic in origin. Masonry has always been a font of the arts.

Since the middle of the 19th Century, nevertheless, sinister and reactionary articles on the untimely death of Mozart have placed the blame on Freemasonry. Only recently, Mathilde von Ludendorf, the widow of the German field marshal, warmed over the pot of these nursery tales and served it up as a tasty dish to a willingly believing multitude. She falsified the letters of Mozart in order to make her allegations more plausible to her readers. In addition, she recently declared that Schubert likewise was murdered by the Freemasons.

Humanitarian Ideals

We should not have bothered ourselves with these silly calumnies, were we not concerned with the connection between the Nazis' hatred of Masonry and the philosophical background of German classical music. Even nationalistic German musicologists admit that Haydn, Mozart and Beethoven, in their music represent the ideals of the French Revolution, namely freedom and brotherhood. One of these Nazi writers, the late Alfred Heuss, even discovered that there were "humanitarian trends" in many of their works! Heuss noted that the melody of these classicists was "wonderfully mild, innerly clean and of a metaphysical warmth and gently glowing melody."

We meet these melodies of humanitarianism in Mozart, and in particular, when he approaches the sphere of Freemasonry: notaby in The Magic Flute and in King Thamos, and of course in his Masonic compositions. Who cannot recall the chorus of the priests and Sarastro's aria in The Magic Flute?

Mozart and Haydn Members

Mozart was admitted to the Masonic lodge, "To Charity," at Vienna in 1784. He remained a loyal member of the order until his death.* Mozart's father Leopold was also admitted to this lodge and for ceremonies marking his father's reception into the order on the second degree, Wolfgang composed the famous song, The Travels of a Fellowcraftsman.

Haydn too was a Freemason. In 1785 he was admitted to a Viennese lodge named "To True Harmony"; and this, after writing a letter to the Master of the lodge expressing an earnest desire to be received into the order. It is no mere coincidence that Mozart at that time had written many quartets which he had dedicated to Haydn, since the intimate friendship that existed between the two great masters was the stronger because of their common membership in the Masonic order.

The question of whether Beethoven was also a member of the fraternity has not yet been clearly established. In Thayer's biography (also in the Riemann work) this theory is accepted without further comment, and the French statesman Herriot in his biography of Beethoven follows Thayer. It seems, however, that Beethoven may have belonged to a lodge at Bonn, his birthplace.

Beethoven's Knowledge of "Mysteries"

Incidentally, on his first stay at Vienna in 1787, he visited Mozart's lodge. In 1792, when he moved permanently to Vienna, Freemasonry had been proscribed in Austria by royal decree of the reactionary Leopold I, because it was believed that the lodges were the gathering places of the Jacobeans. Beethoven must have continued his connections with the Masonic circles which met secretly in Vienna after the prohibition; and it is therefore probable that he visited Masonic gatherings occasionally.

When Schindler, the first biographer and intimate friend of Beethoven, visited the master for the first time, they exchanged a Masonic handshake. "A pressure of the hand attested to the entire matter," writes Schindler; for Beethoven, as the "Samothrazier" often shows, was also an initiate into these mysteries. Aside from all these details, is there stronger proof of his knowledge of Freemasonry than in the Ode to Joy of the Ninth Symphony and in All men Are Brethren? Never has musical song, exultant and ecstatic, been more glorified in its expression of humanity and brotherhood than in the latter, the greatest song of Freemasonry.

Goethe and Schiller, too, exponents of humanitarian ideals, lived as Freemasons in their everyday lives.

Liszt was a loyal Freemason of long standing, although I do not know of any Masonic compositions that he wrote.

TITLE PAGE OF MOZART'S CANTATA, DIE MAURERFREUDE

Sibelius Ritual Music

An outstanding modern work is the Masonic Ritual Music by Sibelius. This was issued by the Grand Lodge of Masons of New York, edited and translated by Marshall Kernochan. The title page states that the work was presented as a gift from the Grand Lodge of Finland, which requested that it be used only for ritualistic purposes. Sibelius is an earnest and active Freemason, and we can feel these thoughts and feelings in every note of the composition.

I have heard Sibelius' music at annual musical gatherings held by the American Lodge of Research in New York, modelled after the famous London Lodge of Research, Quatuor Coronati, which has done important historical work. In the latter's archives are the regulations of a London Masonic musical society of about 1725, Philo Musicae et Architecturae Societas Apollinis, whose Dictator and Director of All Musical Performances was the famous violinist and composer, Francesco Geminiani.

As in London, so in New York there are lodges which are almost exclusively of musicians and in which only men of the kindred art are accepted: as in St. Cecilia Lodge, whose communications are, for understandable reasons, held not at night but during the day. The musical programs include a fine vocal group directed by Bruno Huhn.

Benjamin Franklin as Composer

In my article, Freemason's Music in the 18th Century (Musical Quarterly, 1930), I reproduced a page from a French book which appeared at The Hague in 1742 and which contained a song called Chanson Maçonne par le Frère Americain. According to the opinion of some experts, this song was composed by none other than Benjamin Franklin.

Franklin was in correspondence with one of Mozart's most intimate friends, Ignaz von Born, a Viennese naturalist, who according to the opinion of many students was the model for Sarastro in The Magic Flute and to whom many of Mozart's cantatas were dedicated. We have confirmation regarding this relationship in the Memoirs of Graeffer, a contemporary of Mozart. So the circle of musical Masonic ideals closes with a noteworthy link between two of the greatest Freemasons, the American Franklin and the Austrian Mozart.

Is it only an accident that Mozart's knowledge of the ideals of Freedom and Brotherhood appeared in his Magic Flute in 1791, the same year in which the Rights of Man were proclaimed? Mozart's and Beethoven's music is the clearest incarnation of the eternal and holy ideals which were preached for hundreds of years by Freemasons.

*More details about Mozart and Freemasonry may be found in my book, Mozart and the Royal Art, which appeared in condensed form in the Transactions of the American Lodge of Research, Vol. IV., New York.

Cincinnati College of Music Makes Awards

JURY AND VOCALIST IN CINCINNATI COLLEGE OF MUSIC CONTEST.

Left to right, William Reddick, Dr. Ernest La Prade, Paula Lenchner, 18-year-old winner of the Sidney Pritz Scholarship; Harry M. Gilbert, and Alfred Human, President and Managing Editor, Musical Courier.

(*Continued from page* 3)

markable board of trustees, with Walter S. Schmidt as president. Members of the Board, besides attending the regular meetings, are at the College daily, guiding business affairs and participating in social functions, school planning and artistic activities.

The plans and purposes of the Board are translated into action by Fred Smith, managing executive, whose chief effort is to amalgamate all the activities of the College into a united, driving force.

Faculty Committee as Coordinator

Coordination between the functions of the Board and those of the Faculty is made effective by a new and diligent faculty committee, with Howard Hess as chairman. The faculty committee holds weekly meetings and its executive committee meets as frequently with the managing executive.

Additional impetus to student activities has been given by the organization of a student council, with Marian Quintile and Franz Trefzger as mentors. The Alumnal Association, a potent factor in college affairs, has elected Howard Hess president, and Mrs. Robert A. Ludeke, vice president. The association is already driving for increased membership, and is suggesting the creation of chapters in the many cities where distinguished alumni occupy positions of musical importance.

The Friday Afternoon teas in Schmidlapp Dormitory immediately following Symphony concerts in nearby Music Hall, which proved so successful last season, will be resumed when the regular Symphony season opens the afternoon of Friday, Oct. 9.

As previously stated, the women's department has a forty per cent increase over last year. The largest contingent of out-of-town girls came from Ohio, with Indiana, Kentucky and West Virginia all close seconds. However, many other states are represented in the enrollment, among them such distant areas as New York, Virginia, Arkansas, California and Washington.

Additional interest in the College Dormitory will be created by the presence of the two Cincinnati Summer Opera Audition winners, Nan Merriman of Los Angeles, and Dorothy Ann Short of Seattle, each of whom has received the Sidney Pritz Award, which includes a full year's scholarship with Mme. Lotte Leonard. Miss Merriman sang prominent roles in La Gioconda, Mignon and Rigoletto, and Miss Short appeared in Faust and Hansel and Gretel. Both were lauded by critics and Cincinnati music lovers predicted for them brilliant futures. Miss Merriman will concentrate on finishing courses and coaching in repertoire, while Miss Short, who attended Washington University last year, will pursue the regular Sophomore courses leading to the Bachelor of Music Degree.

Auditions Held in New York

Meanwhile, another Sidney Pritz Scholarship of the Cincinnati College of Music, entitling its winner to a year of study with Mme. Leonard and living expenses in Schmidlapp Dormitory, was won in New York City by Paula Lenchner. The 18-year-old singer was graduated last June from the Music and Art High School there.

The judges of the final audition, held in Carnegie Chamber Music Hall, New York., were all Alumni of the College in Cincinnati and included William Reddick, for six years general director of the Ford Sunday Evening Hour; Dr. Ernest La Prade, chief of Musical Research for NBC; Harry M. Gilbert, organist for 21 years at the 5th Avenue Presbyterian Church, New York, and Alfred Human, President and Managing Editor of Musical Courier.

The auditions were arranged by Mr. Smith who was in New York to grant the award. Mr. Smith was informed of the talent possibilities of the Music and Art High School by Robert Bagar, music critic of the New York World-Telegram. Miss Lenchner was recommended as an outstanding talent by Helen Moore, in charge of the vocal department of that school, and this was confirmed when she took part in the auditions.

AFM to Blacklist Smith College If Bostonians Play

NORTHAMPTON, MASS.—Because it has engaged the Boston Symphony for its concert series, Smith College has been blacklisted by the American Federation of Musicians, it was announced by Arthur S. Fretz, president of the Northampton local. The Cleveland Orchestra and Rochester Philharmonic, also scheduled to be heard in the course, may be affected by the ban.

College officials refused to comment, on the ground that they had no official notification.

Toronto "Prom" Events Present Noted Artists

TORONTO.—Andre Kostelanetz has been engaged for the final Toronto Promenade concerts on Oct. 8 and 15. He will replace Albert Coates, who was to have been guest conductor.

The Russian Ballet will participate on the first Kostelanetz program and James Melton, tenor, will be soloist at the final concert. Lansing Hatfield, Metropolitan Opera bass-baritone, was soloist on Sept. 3 under the baton of Sir Ernest Macmillan. Jean Dickenson, Metropolitan soprano, assisted on Aug. 27, when Samuel Hersenhoren was guest conductor.

Arias from Mefistofele, Marriage of Figaro, songs of Charles Wakefield Cadman and a group of Spanish and Philippine songs made up the program of Enya Gonzalez on July 2 when she was assistant soloist under the baton of Victor Kolar.

Baltimore Little Symphony Assisted by Chorus

BALTIMORE, MD.—Augmented by a mixed chorus of 75, the Little Symphony Orchestra, Loyal Carlon conductor, presented the most ambitious program since its founding a year ago by giving the first local performance of Henry Hadley's The New Earth. A musical outgrowth of the first World War, the work proved strikingly dramatic and gave pleasure to the audience of over 1,000 which assembled before the old Bergner Mansion in Gwynn's Falls Park. The program opened with a Bach chorale, the remaining work being How Lovely Is Thy Dwelling from Brahms' Requiem. The orchestra played two excerpts from MacDowell's Woodland Sketches.

Mr. Carlon, first and only conductor of the group, was aided in its formation by Alan Hoblitzel. The soloists included Martha Tovell, Jane Carlon and Kenneth Lynch. The program was broadcast.

G. K.

Shostakovitch Declines Bid to Conduct in U. S.

Dimitri Shostakovitch, Russian composer, has declined the invitation of Arturo Toscanini to come to the United States and conduct his works as guest with the New York Philharmonic Symphony Orchestra, according to a copyrighted telephone dispatch from Moscow to the *New York Herald Tribune*. The composer explained that he had, like many confreres, little conducting experience and usually confined his appearances to those as piano soloist in his works.

Kurthy Leads War Stamp Concert

Zoltan Kurthy, composer, conductor and violist, made his second appearance leading the New York City Symphony Orchestra in a War Stamp concert at the Brooklyn Museum on July 26.

The concert was broadcast over WNYC. Thirty performances of his works have been given by orchestras throughout the country.

Music in Mexico

(*Continued from page* 6)

group of Scandinavian and Nordic songs, which he interpreted with a majestic poise and beauty. The second half was devoted to Schubert Lieder, songs of contemporary musicians, La Forge, Craxton and Walter Bransen, and closed with Wagner excerpts. Every number was greeted with bravos, and at the end of the program the audience arose spontaneously to its feet as a tribute to the great tenor.

Alexander Borovsky, the Russian pianist, just closed a season of weekly recitals here that awakened the gratitude of all music lovers. Borovsky's emphasis on Bach filled the concert hall with piano students and their teachers. Particularly outstanding was his clean-cut, yet flexible performance of the Italian Concerto and the sweeping Fantasy in C Minor.

Other composers on his programs were Beethoven, Schumann, Chopin, Brahms, Albeniz, Debussy, Ravel and Granados.

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Schools Report Promising Enrollment

(*Continued from page* 3)

cent is reported, as compared with a year ago. Students are enrolling from Washington, California, New York and other cities as well as neighboring centres.

In Philadelphia, the Academy of Vocal Arts expects a gain of 20 per cent over last year. This ratio, it is believed, will be reflected also in other schools in that city.

Dr. Rudolph Ganz, president of the Chicago Musical College, anticipates a large increase in the number of women students. This increase, he said, will more than offset an estimated drop of about three per cent in the male registrants.

In New York, where war contracts are still being sought by Mayor La Guardia, Dean George A. Wedge of the Institute of Musical Art, confirmed the reports from other cities as regards the anticipated increase in women students. Registration continues until Sept. 28 and the slight decrease in register thus far as compared with last year, may be offset. Oscar Wagner, dean of the Juilliard School, said that current indications are there will be a slight decrease in the number of students. Final figures here, however, depend upon auditions this month.

That the industrial boom, due to the manufacture of war materials, is affecting the teaching situation, was pointed out by Paul Althouse, Metropolitan Opera tenor, who has just returned from vacation. Mr. Althouse said that he has found families of war workers turning to music. Many of his new students, he said, come from families engaged in these industries.

Frank Bishop Concludes Summer Piano School

Frank Bishop, pianist-pedagogue, on Sept. 1 concluded his Summer Piano School at Blue Spring Farm, Bethany, Penna. The school was the outgrowth of an experiment last year wherein Mr. Bishop combined supervised daily practice of his students with instruction. The new plan met with such success that more studios and practice rooms were added this year.

Mme. Bishop herself supervised the cuisine which followed the French tradition. Charlotte Homer, assistant to Mr. Bishop, supervised the daily practice sessions. Frequent recitals and classes in piano technic and music theory were other features of the work.

Peabody Starts 75th Year

BALTIMORE. — Entrance examinations, preparatory to the opening of the Peabody Conservatory's 75th year, are being held daily by appointment for admission to the advanced department according to Reginald Stewart, director. Similar tests are being held for the preparatory department.

Competitive examinations for the 13 three-year scholarships conclude before the respective faculties on Sept. 25. Examinations for the yearly scholarships were to be held on Sept. 16.

Advanced standing will be granted only by examinations which are scheduled for Oct. 1 and 2 while the placement test in elementary theory, for all new students, will be given on Oct. 3.

On the successful completion of the various courses an artist diploma is presented for concert ability and creative talent. In the preparatory department, under the direction of Virginia Blackhead, pupils are accepted in the subjects taught at any stage of training and classified accordingly.

Mannes School Begins New Term on Oct. 8

The Mannes Music School reopens for the fall season on Oct. 8. Chartered by the New York State Board of Regents, the school provides intensive training for professional students and enrolls amateurs of any age or capacity. It also has a complete department for the training of children beginning at four years of age.

For professional students, both an artist's diploma and a teacher's certificate are given on completion of specified courses. The instrumental department, in addition to private and class instruction in the various instruments, also offers pedagogy courses for pianists and violinists. Vocal courses, an opera department, a division covering composition and theory, a course for conductors and others in ensemble, chamber music and orchestra are included.

The work for amateurs covers the instrumental and vocal fields, ear training, theory, chamber music, orchestra and chorus. Group activities, featured by the Music Makers' clubs and orchestras, are provided in the work for children as well as class lessons preparatory to the study of an instrument. Private lessons in various instruments also are available.

New Opera Company to Give Boris in Shostakovitch Version

Moussorgsky's Boris Godounoff, in a new orchestral version by Dimitri Shostakovitch, will be presented by the New Opera Company for the first time in this country. The performances, between Dec. 29 and Jan. 10, will be conducted by Leopold Stokowski.

The production will be in English, with the first performance for the benefit of Russian War Relief. American singers will be heard in it. The version of the opera always used by the Metropolitan, since its American premiere there in 1913, is that by Rimsky-Korsakoff. This omits one scene, before the Cathedral of St. Basily, and the orchestration differs from that designed by the composer. Another "original" version was given in concert form by Stokowski in 1928. A new study of the manuscripts in the Leningrad Conservatory of Music had been made for this. Shostakovitch started his own version about two years ago, and during the first months of the Nazi advance on Moscow it was mounted there in the Bolshoi Theatre.

Wagner-Larkin Nuptials

Theresa Agnes Larkin and Joseph Wagner, pianist, were married on Aug. 15 at Peterborough, N. H. Mrs. Wagner is the daughter of Mr. and Mrs. Patrick Joseph Larkin. The couple will reside at Brighton, Mass.

Manhattan Music School Opens New Term on Oct. 7

The Manhattan School of Music, New York City, starts its new season on Oct. 7. Theory, string and wind instrument students will register on Sept. 18; piano pupils on Sept. 28 and voice and chorus students on Sept. 25.

Janet D. Schenck, founder-director, heads the piano department; Dr. Harold Bauer, artist advisor, teaches privately and in classes; Hugo Kortschak, director of the string department; also conducts the senior orchestra; Diran Alexanian, cellist, teaches advanced students in this department; George A. Wedge is advisor in theory; Hugh Ross conducts the chorus and teaches voice; Vittorio Giannini is in charge of post-graduate scoring and arranging, fugue and composition; Dr. Howard Murphy has advanced theory, post-graduate ear training, score reading and keyboard harmony. First desk men of the Philharmonic teach wind instruments. Three orchestras, a chorus and many ensemble groups are part of the school's activities.

A special scholarship in viola, providing the privilege of study with Julius Shaier and the opportunity of taking theory and pedagogy work as well as participating in choral, ensemble and orchestral groups, will be awarded an advanced student. Auditions will be held on the afternoon and evening of Sept. 18.

Vocal Arts Academy Offers Special Opera Classes

PHILADELPHIA.—Special classes in operatic acting and ensemble work for singers studying with private teachers will be conducted this semester at the Academy of Vocal Arts. Admission will be by means of competitive auditions. Several operas will be studied in their entirety during the season.

Philadelphia Conservatory Resumes

PHILADELPHIA. — The Philadelphia Conservatory of Music, Maria Ezerman Drake, managing director, opened its 66th season on Sept. 14. The conservatory, founded in 1877, maintains a branch division at Ardmore, Penna.

Margot Rebeil on Faculty

Margot Rebeil, American soprano, has been appointed to the faculty of the Westchester Conservatory of Music. Elliott Griffis, director. Miss Rebeil will be heard during the season at the Conservatory in solo and lecture recitals.

Joyce Barthelson Named to Western Maryland College

Joyce Barthelson has been appointed resident composer at Western Maryland College, Westminster, Md., by President Fred G. Holloway. Miss Barthelson, who has been active as composer, conductor and pianist, will continue her lecture-recitals this fall and in the spring.

RADIO MUSIC Autumn Schedules Change Spots for Leading Ensembles

With Arturo Toscanini's NBC Symphony Orchestra leaving the Blue Network, where it has been heard since its organization, another Eastern ensemble may be engaged to replace it. Several factors are involved, however, before announcement can be made. It was learned by the Musical Courier that negotiations are under way for an orchestral counter-attraction to be offered by the Blue Network, which now has as its principal music feature the Saturday afternoon broadcasts of the Metropolitan Opera.

Niles Trammell, president of NBC, announced the return of the Toscanini ensemble to this network. He pointed out that although the orchestra had always been heard over the Blue—when the latter chain was a part of NBC and for the last nine months when it became an independent network—the programs have been carried continuously over short waves by NBC.

The shift will not await Toscanini's return to the ensemble. It will be made on Sept. 27. The new time is Sunday afternoons from 5 to 6 o'clock, just after the CBS broadcasts of the New York Philharmonic-Symphony Society, which Toscanini also conducts for the first two weeks of its season.

Other Guest Conductors

Prior to Toscanini's return to the NBC Orchestra, Désiré Defauw, Nicolai Malko and Erich Leinsdorf will conduct, finishing out the so-called "summer series." Toscanini will conduct twelve weeks in all, appearing on Nov. 1 and 8 and then giving way for five weeks to Leopold Stokowski. He returns on Dec. 20 for eight weeks and is succeeded again by Stokowski, who conducts from Feb. 14 for seven weeks. Toscanini will conduct the two final programs on April 4 and 11.

The 24-week season has been equally divided between Toscanini and Stokowski. The NBC expects to broadcast the series over 125 stations.

Although plans are not definite at the moment, the NBC Orchestra may also fulfill a few out of town engagements. These would be within easy travelling distance of New York, however.

With Toscanini returning to the NBC ensemble, radio listeners will not hear his first concerts with the New York Philharmonic-Symphony Society. He presides over the opening concerts of the season by this ensemble and will present Berlioz's Romeo and Juliet in its entirety. CBS will carry the Philharmonic Sunday afternoon concerts again this year, but these will not be broadcast until Oct. 25. Listeners will miss the Oct. 11 and 18 programs, the first of which will include the Berlioz score.

Rodzinski Forces to Fill Interim

To fill the gap in the Philharmonic schedule, CBS has secured the Cleveland Orchestra for Oct. 11 and 18. Dr. Artur Rodzinski expects to present on his second program the Seventh Symphony of Shostakovitch, which Toscanini premiered some weeks ago. It will be the second radio performance of the work which Serge Koussevitzky and his Berkshire Music Centre orchestra also offered this summer.

CBS has added to its Sunday schedule for this season a series of 12 chamber music programs. Starting on Oct. 4, the Budapest Quartet will play six concerts and will be followed by the Coolidge Quartet for a similar number. These programs will be given during the morning and will be an hour long.

The Cleveland Orchestra, which is observing its twenty-fifth anniversary season this year, will also be heard on the CBS network starting on Oct. 24, in a series of Saturday afternoon programs from 5 to 6 o'clock with Dr. Rodzinski and Rudolph Ringwall conducting.

Changes in Network Plans

CBS this season has extended the number of stations taking the program of Andre Kostelanetz. For the first time the full coast to coast network will carry his orchestra.

Continuing their war work activities, more than 70 per cent of the stations throughout the country have been authorized as Treasury agents in the sale of war bonds. Both network and individual stations are interspersing announcements concerning this in many of their programs.

Miaskowsky Symphony in U. S. Premiere

Social significance is missing from the 21st Symphony of Nicolai Miaskowsky, contemporary Russian composer, which was given its American premiere by the CBS Symphony on Aug. 23 with Bernard Herrmann conducting.

The composer, now 61, reflects that period before the contemporary school of emotional upsets and the score plainly is of the post-romantic era. The work has no message; rather it is straightforward music of the Russian idiom prior to the current upheaval. Polyphonic richness, rather than clever writing; a finely-wrought but tragic and emotional content and a retrospect approach, instead of a present descriptive idea—all of these attributes are part of the color of the score. A slow introduction, setting the atmosphere, leads into an *allegro* of contrasting color wherein the craftsman is revealed in speech that is definite rather than brilliant; then comes a coda reflecting again the air of the opening.

Mr. Herrmann had given much thought to the score and read it with a sense of appreciation of the fact that here was something from the past written in the present. His conducting was that of a musician who is deeply aware of the sincerity of the composer.

Cincinnati Conservatory Barred from CBS by Petrillo

CINCINNATI.—Concerts this season by students of the Cincinnati Conservatory of Music have been barred from the CBS national network on order of President Petrillo of the American Federation of Musicians. This was announced by George H. Klusmeyer, manager of the school, who notified CBS officials.

SIGMA ALPHA IOTA HAS NEW NATIONAL HEAD

Resigning a post which she has held with notable success for more than a decade, Gertrude Evans, president of Sigma Alpha Iota since 1931, has been succeeded by Kathleen Davison of Des Moines, Ia. Miss Evans was prompted to take this step because of important war work which she is undertaking.

Mrs. Davison, the new president, started her fraternity activities as president of Pi Chapter while a student of organ at Drake University's Fine Arts College. She served as president of Epsilon Province and then became national second vice president and director of extension.

After being chairman of the first subscription committee of the Drake Civic Symphony and later chairman of the executive committee, Mrs. Davison became president on the incorporation of the association in 1941 and still holds

Allied News-Photo
GERTRUDE EVANS

Townsend Photo
KATHLEEN DAVISON

that post. The orchestra, combining professional and amateur musicians and supported by Drake University and civic leaders in Des Moines, has become a charter member of the American Symphony Orchestra League.

In addition to a variety of club activities, Mrs. Davison belongs to Kappa Alpha Theta, and P.E.O., is a member of the National Committee for Music Appreciation and an officer and member of the Board of Directors of the Des Moines Civic Music Association.

Miss Evans, the retiring president, has been a notable force in building up the prestige of Sigma Alpha Iota. During her national presidency, the fraternity added 20 active and 16 alumnae chapters, increasing the membership roll to well over 13,000.

A Distinguished Record

At the national conventions held in Denver (1935), Milwaukee (1938), and Los Angeles (1941), her progressive plans for promoting better music in America were adopted. Projects sponsored under her regime included the Composers' Awards, open to all American-born women composers; a choral composition award, adopted in 1928, and another in 1941 for string ensembles and solo works. Cash awards were presented by the patroness members.

During 1942 the project for an endowment to maintain the fraternity's cottage at the MacDowell Colony, Peterborough, N. H., will be completed. Contributions are being turned into war bonds. Miss Evans this year inaugurated a Victory Program, under which Sigma Alpha Iota devoted its activities to the war effort.

Cooperative Endeavors

Under Miss Evans' administration, the fraternity has cooperated with other musical organizations and holds membership in the National Federation of Music Clubs, the Music Educators National Conference, the Music Teachers National Association, the National Association of Schools of Music, the Women's National Radio Committee and the National Music Council. Miss Evans, who had been Eta Province President of Sigma Alpha Iota and chairman of the revisions committee before being named national president, has served also on the executive committee of the National Music Council, the National Committee on Music in Education, the National Committee for Music Appreciation and is also a member of the Musicians Club of America.

Miss Evans was official representative of Sigma Alpha Iota in the Professional Panhellenic Association, to which the fraternity belongs. From 1935 to 1937 she was president of the association and has served on numerous committees.

Arrau Lists 42 Recitals

Appearing with eight orchestras for a total of 15 programs, Claudio Arrau, Chilean pianist, next season also will give 42 recitals. He will play with the New York Philharmonic-Symphony, St. Louis, Chicago, Minneapolis, Cleveland, Kansas City and Toledo symphony orchestras. Mr. Arrau gives a New York recital at Canegie Hall on Oct. 28. In the same hall he appears with the Philharmonic on Jan. 2 and 3 and with the Philadelphia Orchestra on March 23.

Li Favi to Make Debut

Carlo Menotti Li Favi, Brazilian baritone, gives his first Town Hall, New York, recital on Sept. 20. Pasquale Rescigno will be at the piano for the program which includes arias from Titus, Tannhäuser, The Masked Ball and songs of Rachmaninoff, Charles, Cimara and others. Louis Teicher, pianist, pupil of Carl Friedberg, will be associate artist.

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London's War-Worn Throngs Rally in Force To Greet Notables at 48th Annual "Proms"

By HUGH LIVERSIDGE

LONDON.—London music continues very active despite war conditions. The Government is interesting itself in music. The Minister of Education, Richard Austen Butler, in his speech at the first of a series of summer concerts at the Albert Hall, paid a tribute to music's value in sustaining and uplifting the nation's morale.

On this occasion Henry Holst was soloist in William Walton's much discussed violin concerto, which was commissioned by Heifetz. Kondracki's Marche des Soldats, based on the popular marching songs of the Polish army and Tchaikovsky's Pathétique symphony, the latter ably played by the L.P.O. under Sir Henry Wood, concluded the session.

Harris Symphony Played

Next evening's concert was remarkable for the fine Third Symphony in one movement by the American composer, Roy Harris. Solomon was able soloist in Mozart's dynamic and turbulent concerto in C minor. Unfortunately, however, Sir Adrian Boult's reading did not reveal any of these qualities.

Meanwhile, the Promenade Concerts have been drawing capacity audiences, as given by the B.B.C. Orchestra. At the Albert Hall, Sir Henry Wood, conducting for the 48th year, has been assisted by Basil Cameron. Novelties included Shostakovitch's Seventh Symphony.

On a recent Sunday, at the Cambridge Theatre, Moiseiwitsch delighted the audience with his playing of Beethoven, Chopin, and Schumann.

A Boosey & Hawkes concert gave us a rich selection of music. The Griller Quartet were at the top of their form in Purcell's Chaconne in G minor. Bax's quartet for harp and strings made its usual appeal, as did Dvorak's "Negro" Quartet, written in 1893 in the U. S. A., and of course named from the use made of Negro melodies.

The B.B.C. Singers did well enough in the sincere Psalm CV, and Gaudete Omnes by the early 17th century composer, Sweelinck. Some Yugoslav folk songs were delightful. Ravel's Three Songs for mixed part chorus held our interest.

At the Albert Hall, Sir Henry Wood conducted the B.B.C. Orchestra. Unfortunately Shostakovitch's "Leningrad" symphony had not reached this country in time for the concert, so his Fifth Symphony was given instead. This was written as "A Soviet composer's reply to just criticism." It is almost polyphonic in character, at times. Yet, strangely enough, although also reminiscent of Mendelssohn and Tchaikovsky, it is in step with today's taut tempo.

The work received long and enthusiastic applause. Previous to this Clifford Curzon excelled in Tchaikovsky's Piano Concerto No. 1.

A very hot Wednesday evening at the Albert Hall brought us Bach's great religious epic, the Mass in B minor. Despite war's ravages and depleted personnel the Royal Choral Society under Sargent managed to reveal much of the lofty stature of the great work. An occasional tendency towards secularity spoiled what would otherwise have been a creditable performance.

Another Boosey & Hawkes concert at the Wigmore Hall gave us a feast of modern music. Although some Chinese songs were not remarkable, they served to whet the appetite for a further and more extensive program of Eastern music. Perhaps when the war is over, it may be possible to arrange a concert of Eastern music with suitable instruments.

Other works presented were Britten's compelling Les Illuminations for soprano and strings, Sophie Wyss, soloist; Aaron Copland's Quiet City and Lekeu's romantic adagio. Boyd Neel and his orchestra performed admirably throughout.

A Prodigal Returns

John Barbirolli visited us from New York, and conducted the last two concerts of the Summer Series at the Albert Hall. On Wednesday and Thursday he made the London Symphony and London Philharmonic Orchestras play with fire and vigor. Wednesday's soloist was Cyril Smith in the Grieg Piano Concerto and on Thursday Myra Hess in Beethoven's "Emperor." Of the orchestral works, Debussy's L'Après midi d'un Faune, Beethoven's seventh symphony and Elgar's "Enigma" Variations were remarkably successful.

Concerts to Bring Artists to South

Atlanta Music Club Announces 2 Series

ATLANTA, GA.—The Atlanta Music Club through its new president, Mrs. E. Raymond Johnson, has announced two artists' series for next season—the war and its transportation problems permitting.

The Music Club Membership Series, in the Atlanta Woman's Club auditorium, will open in November with Guiomar Novaes, pianist, making her local debut. Zino Francescatti, French violinist, will appear in concert in December. Robert Weede, baritone of the Metropolitan, is scheduled for February debut here, and an as yet unannounced artist will close the Membership course in March.

The All Star Series, in the larger Municipal Auditorium, under the direction of Marvin McDonald, business manager, will present Jascha Heifetz, Vladimir Horowitz, the Ballet Theatre, Eugene Ormandy and the Philadelphia Orchestra, and the Metropolitan Opera. The 1941-42 opera season left a deficit of some $5,000, but another series is expected for next April if the "Met" tours.

In addition, the Music Club will again sponsor a symphonic festival, probably in March. Last season's festival included three performances by the Cincinnati Symphony, Eugene Goossens conducting, and soloists. One of these symphony concerts will, as usual, be a benefit performance and proceeds from it will make up the Music Club's annual scholarship loan funds for deserving young Georgia musicians.

E. B. H.

Birmingham Club to Present Noted Artists

BIRMINGHAM, ALA.—Announcement by the Birmingham Music Club and Marvin McDonald, manager, of artists engaged to appear in this city next winter assures a brilliant musical season. The series includes the Philadelphia Orchestra, Eugene Ormandy conducting; the Minneapolis Symphony, under Mitropoulos; John Charles Thomas, baritone, Jascha Heifetz, violinist, Vladimir Horowitz, pianist, Helen Traubel, Metropolitan soprano; the Ballet Theater, and the Charles L. Wagner production of Puccini's La Boheme. Should the Metropolitan Opera complete arrangements to tour, it will appear in Birmingham for the second season.

As an extra attraction the club will sponsor locally the Army Emergency Relief benefit concert by Jeannette MacDonald in September.

ALICE GRAHAM.

Peabody Recitals for 1942-3 List 2 New Series

BALTIMORE, MD.—The Peabody Friday Afternoon Artist Recitals, which have been given uninterruptedly for 75 years, will be joined next season by two other major series of recitals, according to an announcement by Reginald Stewart, director of the conservatory.

Shortened to 12 (instead of the customary 20) and moved up one hour to 3 o'clock, the Friday series will include, in this order: Gladys Swarthout, Efrem Zimbalist, Alexander Kipnis, Ernest Hutcheson, Raya Garbousova, Bartlett and Robertson, Kerstin Thorborg, Rudolph Ganz, Rose Bampton, Nathan Milstein and Josef Hofmann. The concluding concert, to be given on February 3, will coincide with the 75th anniversary of the founding of the Peabody Conservatory, and the occasion is being given deserved significance by the appearance in the series of John Charles Thomas, a product of the Peabody and its most distinguished alumnus.

The Chamber Music series, announced for Wednesday evenings, will all be given by the Musical Art Quartet, a series made possible through the co-operation of Mrs. John W. Garrett who has sponsored them for many years. There will be 13 of these concerts.

The Peabody Patriotic Programs, seven in number, will be free to the public and will be given on Friday evenings by various members of the faculty as their contribution to maintaining the morale of the community during time of war.

G. K.

Cincinnati Names Artists for Orchestra

CINCINNATI.—The Cincinnati Symphony Orchestra announces the following artists for the 1942-3 season: Claudio Arrau, José Iturbi, Artur Rubinstein, Luboshutz and Nemenoff, Percy Grainger, Argentinita and her Spanish Ensemble, William Hain, Bidu Sayao, Gregor Piatigorsky, Ray Lev, and Isaac Stern. Others will be announced later.

Queens Symphonic Society Plans Popular Events

FOREST HILLS, L. I.—The Queens Symphonic Society was launched at a meeting here on July 15 by a group of public-spirited residents. Robert Stanley, associate director of music for MBS, had led a group of professional and amateur musicians in weekly rehearsals at the High School auditorium here. The aid of business and other leaders was enlisted in placing the growing orchestra on a permanent basis. A constitution was drafted, a charter applied for in Albany, and at the recent meeting, presided over by A. R. De Vos, president-elect, it was announced that the non-profit organization would provide concerts at neighborhood movie prices. The orchestra will be increased to about 100, under Mr. Stanley, permanent conductor.

Draper and Adler to Make Joint Tour

Paul Draper, dancer, and Larry Adler, harmonica player, begin their new season when they appear on Oct. 3 in the Celebrity Series at Mountain Lakes, N. J. The duo will appear on the Greater Artists Series in Denver and Seattle, the Town Hall series in Detroit and Indianapolis, the University of Minnesota Concert Course, the Dallas Community Series and Margaret Rice's course at Milwaukee. Draper and Adler will give programs at the U. S. Naval Academy, the Universities of Wisconsin, and Oregon, Miami University, Oxford, O., and the Alabama, Texas Tech, Oklahoma A. & E. and Oregon State colleges.

Josef Wagner Heard in Victory Concerts

In addition to continuing his teaching at his studios in New York, and Amityville, L. I., and at the Ralph Wolfe Conservatory in New Rochelle, N. Y., Josef Wagner, composer-pianist, appeared at Victory Concerts in the Public Library and the Metropolitan Museum of Art in New York this summer. Mr. Wagner also was heard in a concert for Russian War Relief in Brooklyn.

Yale Gets Record Collection

NEW HAVEN, CONN.—Robert Vincent of New York has given Yale University one of the most complete collections of vocal phonograph records, it was announced by Bernhard Knollenberg, university librarian. The collection will be known as the Yale National Voice Library. Mr. Vincent has volunteered to act as curator.

Krenek Leaves Vassar for Hamline University Post

Ernst Krenek, composer, for the past three years a member of the Vassar College faculty, has been named professor of music and director of the music department at Hamline University, St. Paul. Prof. Krenek also will conduct the Pro Musica Sinfonietta of Minneapolis.

STELL ANDERSEN, American pianist in an idyllic Vermont garden.

CHICAGO: Grant Park Events Feature Galaxy of Noted Soloists

(*Continued from page* 3)

Other schools such as the Cosmopolitan, well managed by Edwin L. Stephen; the Sherwood, which has just elected the noted pianist, Daniel Ericourt, as president; DePaul University School of Music, which has in Dean Arthur Becker an astute head; the Chicago Conservatory, which is moving from Kimball Hall to the Fine Arts Building and has in Dr. Edgar Nelson a progressive president, are all looking forward with optimism to the future.

A thorough survey of independent teachers shows a more rosy picture than was the case last season. This is not surprising, with thousands of men and women earning more money than ever in the many factories and defense plants in this area. Silvio Insana, director of the Opera and Concert Guild, tells of having lost to the services an appreciable number of young men aspirants for operatic honors, but says, "My class is larger than before, with older men enrolling and numerous young women filling the depleted ranks."

Similar statements were given us by the following vocal teachers: Thomas Noble MacBurney, Dino Bigalli, Carl Craven, Arthur Burton, Alexander Nakutin, John Sample, Dimitri Onofrei, Mme. Herman Devries, Anna Fitzu, Rosa Raisa and Giacomo Rimini, Hanna Butler, Giuseppe Cavadore, and Nicola Berardinelli. Howard Wells, piano teacher, said that quite a few young musicians are now in the army, but that his class will be unusually large, judging by early enrollments.

Open-Air Opera Draws Crowds

Fortune Gallo has reason to rejoice and effervescent Harry Zelzer to exult, as the joint forces of these two impresarios drew audiences of 40,000 and 10,000, respectively for the outdoor performance of Carmen and the joint recital of Lily Pons and André Kostelanetz in Soldiers' Field. The Bizet opera assumed the importance of an indoor gala night at the opera house, with Gladys Swarthout, Licia Albanese, Jan Kiepura and John Charles Thomas starring in the leading roles. They were ably supported by a sextet of fine singers, an excellent chorus, a picturesque ballet, and a splendid orchestra, under the skilled guidance of Carlo Peroni. The success of the enterprise may induce the management to present many other operas outdoors next summer.

Lily Pons and Mr. Kostelanetz gave the first of the Chicago Opera Company's open-air attractions and rewarded those unafraid of threatening rain with a program of uncommon interest. With the help of a microphone, those perched in the last rows of the amphitheatre heard the popular coloratura singing operatic arias with greater volume than heretofore. Kostelanetz gave good accompaniments with an orchestra composed of picked men from various symphonic bodies.

Grant Park Concerts

The free open-air concerts at Grant Park are, as ever, a boon to the general public and a blessing for our local musicians, many of whom are thus employed throughout the summer. The series also affords opportunity of getting better acquainted with our resident vocalists and instrumentalists, besides bringing to the fore many praiseworthy conductors.

Among the orchestras, the Woman's Symphony and the Chicago Opera Orchestra have appeared to advantage under various guests. The Chicago Symphony was directed only by its chief, Frederick Stock and Associate Hans Lange, and the Philharmonic Orchestra, directed by its outstanding leader and founder, Richard Czerwonky. Rudolph Ganz occupied the podium at the shell on many occasions and on each made his presence felt tellingly. Like praise may be set down in recording the appearances of Nicolai Malko, Jerzy Bojanowski, Dino Bigalli, Henry Weber and Kurt Herbert Adler.

Of the soloists those who made indelible impressions during August included Edith Mason, who sang before an audience of 100,000; Yehudi Menuhin, who brought to the park an attendance of 175,000, a record beaten this summer only by Grace Moore; Ada Belle Files, whose appearances at the park are a signal for her cohorts of followers to come *en masse*, and Monna Van, soprano of the Chicago and Columbia Opera companies, whose yearly appearances here are always applauded events. Youngsters recruited from the studios of Mme. Herman Devries, Hanna Butler, Anna Fitzu, Maria Hussa, John Sample, Thomas N. MacBurney, Dino Bigalli, Silvio Insana and Carl Craven vied in the esteem of the listeners on many nights. First desk players were called upon to play solos in the Chicago Symphony's series and, like Conductor Lange, distinguished themselves in their performances.

Janet Fairbank was soloist in three unfamiliar songs of Berlioz under the baton of Walter Steindel. The items, Absence, Unknown Land and Zaide, in their first Chicago hearing, proved welcome novelties in Miss Fairbank's sensitive and imaginative readings. She also gave a moving reading of Senta's Ballad from The Flying Dutchman.

Under Nicolai Malko's direction, Maria Kurenko, Russian soprano, won ovations, as soloist with the Woman's Symphony Orchestra in the Letter Scene from Eugen Onegin. Purity of tone and brilliance of technic were revealed in Mozart's Alleluia. Mme. Kurenko sang with fervor Gretchaninoff's Over the Steppe, an aria from The Snow Maiden, Stravinsky's Pastorale, Shostakovitch's Song of the United Nations and Tchaikovsky's None but the Lonely Heart. Malko's program included the Prokofieff's Classical Symphony and Tchaikovsky's Romeo and Juliet fantasia, both read with sincerity and power.

Budapest Quartet Closes Ravinia Festival

That extraordinary ensemble, the Budapest String Quartet, closed the seven-week Ravinia Festival with four of the best ensemble concerts ever heard at the sylvan retreat on the North Shore. About 6,000 devotees of chamber music crowded the pavilion—believed here to be a world record for attendance at chamber music concerts. Joseph Roismann, Alexander Schneider, Boris Kroyt and Mischa Schneider presented unusually fine programs, utilizing the services of Leonard Shure, an ensemble pianist without peer, and Milton Preves, a violist of whom Chicago is justly proud.

Hanna Butler's Pupils' Activities

Hanna Butler, who went to Europe every summer before the war with several pupils desirous of continuing their studies in her Paris studio, last season and this has held vocal master classes in her Fine Arts Building workshop. Alice Giechen, dramatic soprano, flew from Los Angeles this summer to work with her. Beverly Kirk, now a resident of New York, journeyed here for extensive study. Dan Danforth, bass-baritone, was the winner of the North Side preliminary voice contest in the Chicagoland Festival. Mildred Gerber has been filling many important dates in and around Chicago during the summer months.

FREDA DRAPER

Freda Draper Sets Record

CHICAGO.—Freda Draper, contralto of the Chicago Opera Company, holds the record for appearances in the Grant Park open-air series. She has fulfilled sixty-two engagements at the bandshell on the shores of Lake Michigan since the inception of the concerts.

This summer Miss Draper sang on two occasions before audiences estimated at 85,000. Appearing on July 4, with the American Legion Band, Harold Bachmann conducting, Miss Draper listed the Battle Hymn of the Republic among her numbers. She asked the entire audience to join in the chorus.

At the following concert with the Glenn Bainum Band, she included the aria O Mio Fernando from Donizetti's La Favorita and offered Erda's Warning by Wagner for the first times at Grant Park.

Miss Draper's schedule for the next three months includes some twenty engagements.

Daughter Born to the Edwin Kemps

Mildred Fleet Kemp, contralto and teacher at the American Conservatory, and her husband, Edwin Kemp, well known oratorio and concert tenor and teacher at the Chicago Conservatory are the parents of a daughter, born on July 21 and christened Clara Ann.

Else Harthan Arendt's Pupils in Recital

Phyllis Kooker, soprano, studying under Else Harthan Arendt, recently gave a recital at Sherwood Music School that showed her a well trained, talented young singer. The Sa-Gro-La Trio was heard in a well sung program at the school during July. The members—Arlene Reuse, soprano; Maxine Lagerstrom, mezzo, and Frieda Gross, contralto—are all students of Mme. Arendt.

Cara Verson in the North Woods

From her cabin in the north woods near Tofte, Minn., Cara Verson, pianist, who has probably introduced to America more modern compositions than any other artist, reports that she is preparing for a busy season. Her engagements begin in September with several dates in Duluth, Minn., where she will give her *causerie*-recital, Vignettes of Modern Pianism. Later in the season she will have solo appearances with the Chicago Little Philharmonic on tour, besides a number of piano recitals.

Louise St. John Westervelt Pupil Heard

Betty Gobel, contralto, studying with Louise St. John Westervelt, was heard in recital at Curtiss Hall in June and as guest soloist at several churches. At St. Paul's Evangelical Lutheran Church, where she is the regular soloists, she was the assisting artist in two special services in July. During that month she also was guest at Grace Evangelical and Evangelical Lutheran Church of the Redeemer.

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Allied Aid to Russia Is Stressed In Benefit Concert at Tanglewood

Final Span of Koussevitzky Festival Brings Staging of Nicolai Opera and Choral Performances—New Scores Heard

LENOX, MASS.—Serge Koussevitzky, closing the festival of the Berkshire Music Center on Aug. 16, offered repetitions of Haydn's Symphony in G major, op. 88, and the Shostakovitch Seventh Symphony before an audience estimated at 5,000. The previous night had witnessed one of the major events of the series when the Berkshire Center Chorus took part with the orchestra in Bach's Magnificat and Beethoven's Ninth Symphony before some 4,000 listeners. Soloists included Lilian Knowles, contralto; William Hain, tenor, Mack Harrell, baritone, and a newcomer in the Mexican soprano, Irma Gonzalez. Both chorus and the student orchestra acquitted themselves well. Assisting in the Bach work were Putnam Aldrich, harpsichordist; Louis Speyer, oboe d'amore, and E. Power Biggs, organist.

Following the opening events previously reported in the Musical Courier, the second series began on Aug. 8 with an orchestral concert including Howard Hanson's Third Symphony, the Mozart E flat concerto for two pianos, ably played by Pierre Luboshutz and Genia Nemenoff, and Brahms' Fourth Symphony.

Benefit for Russian Relief Fund

The previous evening Nicolai's opera, The Merry Wives of Windsor, was sung without cuts by the opera department of the Center, under the stage direction of Herbert Graf. A new English version was made by Myron Ryan, a student at the Center, with the assistance of Boris Goldovsky, who conducted an orchestra of 37 players, from the Department of Music and Culture. Richard Rychtarik designed the settings, carried out by students of the opera department. Among the leading singers were Mack Harrell, a distinguished Ford; Mario Lanza, young tenor, an excellent Fenton; James Pease, an amusing Falstaff; Myron Ryan, Christine Johnson, Adelaide Abbot, Lois MacMahon, John Cassidy, Lukas Foss, Robert Fischer and George Tinker. The Nicolai work was performed again on Aug. 13, with some new singers, including Laura Castellano, Jean Handzlik, Giuseppe Gentile.

Aug. 9 saw an afternoon concert devoted to Tchaikovsky's fourth symphony, and in strong contrast the Handel Concerto Grosso in B minor, No. 12, and the new Concerto Grosso by Bohuslav Martinu, in which the piano parts were played by J. M. Sanroma and Bernard Zighera. The latter was an original modern essay, though dwarfed by the Handel.

As in other years, the special benefit concert on Aug. 14 for Russian War Relief, netting some $15,000, was a highlight of the festival. A feature was the first public concert hearing of Shostakovitch's Seventh Symphony, which again created a sensation in Dr. Koussevitzky's broad and powerful performance. The second half included solos by Dorothy Maynor, Albert Spalding and Gregor Piatigorsky, whose accompanists were Ernst Victor Wolff, André Benoist and Valentin Pavlosky.

The gala day's events, attended by Russian Ambassador Maxim Litvinoff and Crown Princess Juliana of the Netherlands, began at 5 p.m. with "Tanglewood on Parade," which offered three programs simultaneously. The Center's second orchestra in the Shed played works of Brahms, Copland, Mendelssohn and Piston, with Walter Hendl, Lukas Foss, Frederick Fennell and Robert Zeller as conductor and Hilda Banks, piano soloist. In the opera hall, Act III of La Boheme and scenes from Gershwin's Porgy and Bess were presented, Boris Goldovsky and Leonard Bernstein conducting, Herbert Graf, Myron Ryan and James Pease in charge of staging. Early madrigals and other music composed at Tanglewood by Pablo Moncayo, Romeo Cararino, John Cowell and Blas Galindo were being given in the chamber music hall. There was also a patriotic "Manifestation" at which Hugh Ross conducted the chorus in Randall Thompson's Alleluia and speeches were made by Dorothy Thompson, and Edward C. Carter, president of Russian War Relief, Inc.

Other special features of the festival were lectures by Olin Downes and Dr. Howard Hanson, the former having musical illustrations. B. N.

MARJORIE LAWRENCE,
Metropolitan Opera soprano, made her first appearance since her illness, as soloist on the CBS Pause That Refreshes program on Sept. 6 with Andre Kostelanetz' Orchestra and Albert Spalding, violinist and master of ceremonies. Included among her numbers was Waltzing Mathilda, traditional song of the armed forces of her native Australia.

Foto Sudak

ALEXANDER SVED AS SCARPIA.
The Metropolitan baritone was heard this summer at the Cincinnati Opera.

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THE DANCE: Passing of Michel Fokine Takes One of Great Choreographers

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The death of Michel Fokine in New York on August 22, took one of the last great figures of the ballet renaissance. His loss is irreparable. A great dancer, an even greater choreographer, he was called the Father of the Modern Ballet, and no designation could have been more accurate. Virtually every great figure — Pavlowa, Karsavina, Nijinsky, Mordkin, Bolm, and a host of the modern school— came, at one time or another, under his influence.

Born in St. Petersburg on April 26, 1880, he entered the St. Petersburg Imperial Theatre School at the age of 9. It was not long before the young dancer, who was destined to be the greatest influence on ballet in the last 200 years, rebelled against the rigid ballet tradition. He argued that conventional gesture should be used only when required by the style of the ballet; and that a new technique suitable to the period and country in which the work was staged, was necessary for every ballet. Naturally these theories were not acceptable to the established schools, and he therefore experimented on his own initiative, gradually revolutionizing the choreographic approach.

At the age of 25 he married the dancer Vera Antonova, who was his partner during his entire career. Also in that year he composed the famous Dying Swan. Not long after, he became associated with Serge Diaghileff and in 1909 went to Paris with the Ballet Company. In 1910, Pavlowa presented Fokine dances to the United States for the first time, but it was not until 1919, when Fokine staged the dances for Morris Gest's Aphrodite, that he appeared in New York.

In the same year he gave his first concert in America, with his wife Vera Fokina, at the Metropolitan Opera House. A few years later, with their own company, they enjoyed a sensational success at the Lewisohn Stadium and they were re-engaged for many of the following seasons.

He settled in this country, established a school and continued to create ballets for the major companies.

Created 70 Ballets

Of his seventy creations, perhaps the most popular to American audiences are Prince Igor, Les Sylphides, Le Carnaval, Scheherazade, Le Spectre de la Rose, Le Coq d'Or, Paganini, and Bluebeard. Original musical scores that were especially commissioned for the choreographers, such as Petrouchka, L'Oiseau de Feu and Daphnis and Chloe have won wide acclaim.

FOKINE DURING HIS LAST DAYS.

A photograph taken a month before his death in Cuernavaca, historic Mexican town. He is shown, right, at the House of Cortes before one of the Diego Rivera murals. Others, left to right, are: Lucia Chase, Irina Baronova, and Vera Fokina, his wife.

His most recent ballet, based on Offenbach's La Belle Hélène, will have its premiere during the Ballet Theatre's fall season at the Metropolitan Opera House. A completely re-staged Petrouchka is also scheduled.

Perhaps the most miraculous feature of his art was its eternal spontaneity. One of the last ballets, Bluebeard, composed when Fokine was about 61, is as fresh and flowing as any of the early works. Like Beethoven and Verdi, he improved as the years progressed—which is, in many respects, a test of a creator's individuality. In Fokine's ballets there is no strain, no sense of repetition. Style, grace, relation of movement to life, profound insight into character, a robust humor tempered by pity—that was Fokine. In his métier he was supreme, and none could emulate him.

Besides his own American Ballet, founded in 1925, which he headed with Vera Fokina, he was the artistic director of the René Blum Ballet de Monte Carlo in 1926, the Ballet Russe in 1937, the Education Ballet in 1939, and the Ballet Teatro in 1940.

Nathan Milstein Heads Artists Aiding War Bond Drive

Nathan Milstein will serve as chairman of the new National Committee of Concert Artists which has been organized to assist the Treasury Department's War Bond campaign. He was named coordinator by the department and will have as his associates Vladimir Horowitz, Jose Iturbi, Gregor Piatigorsky, Erica Morini, Bidu Sayao, Claudio Arrau, Rudolf Serkin and Alexander Brailowsky.

The committee will seek to have artists play at least one performance this season for the benefit of the Treasury Department with admissions through the purchase of bonds and stamps. With Piatigorsky, Milstein will inaugurate the committee's activities next month at Carnegie Hall, New York. They plan a repeat performance later in Chicago and then in other cities.

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Ossy Renardy on Aug. 31 began a tour of eighteen army camps in Texas under the auspices of the USO. The violinist concludes his tour on Sept. 19.

• • •

Celius Dougherty and Vincenz Ruzicka, duo-pianists, were recalled for a second appearance recently at the Stage Door Canteen, New York.

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Private Steven Kennedy, baritone, heard regularly at Pine Camp, N. Y., where he is stationed, is now in the theatre section of the Special Services Division. He made another appearance on Aug. 16 at the Stage Door Canteen, New York.

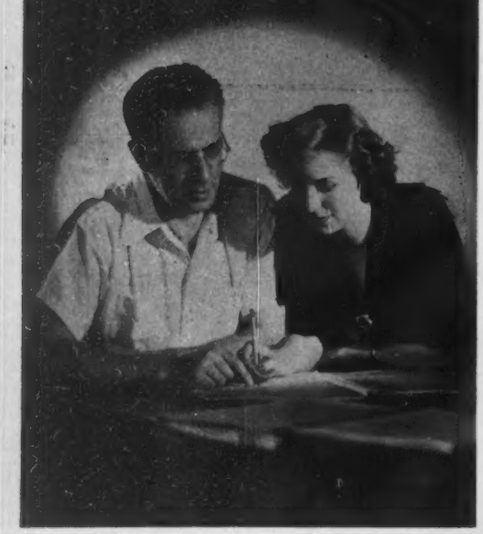

Photo by De Mirjian, Apeda

FRANZ AND CAROLYN ALLERS

go over a score for the Ballet Russe de Monte Carlo. The conductor's wife here assists him as an unofficial "librarian."

Annamary Dickey, Metropolitan Opera soprano, last month left for a three-week tour of Army posts in Texas for the USO. She has been heard several times at the Stage Door Canteen, New York, twice at Fort Dix and also at Fort Monmouth and on Aug. 20 was guest on the Treasury Parade program over WNYC.

• • •

Joanna and Louise Leschin, duo-pianists, guests on the Radio City Music Hall of the Air, during August, and now touring in the West, playing at the Redlands Bowl, and in Los Angeles, appeared at the Stage Door Canteen, New York, in several programs.

Chapman Named Marine Captain

Frank Chapman, opera and concert baritone, has been sworn in as a captain in the U. S. Marine Corps Reserve. Capt. Chapman served as a private with the Marines in World War I. His wife, Gladys Swarthout, Metropolitan Opera mezzo-soprano, was present when Capt. Chapman was sworn in by Lt. Col. Victor I. Morrison.

Thea Dispeker to Direct War Bond Radio Concerts

Dr. Thea Dispeker, artists' representative and concert manager, will direct a series of war bond chamber music concerts over Station W47NY, it is announced by the New York War Savings Staff. The series, starting this month, will be given on Sunday afternoons and will feature soloists and commentators in 45-minute programs.

Eleanor Steber Made "Colonel"

Eleanor Steber, soprano of the Metropolitan, has been made honorary colonel of Fort McPherson, Georgia, for her recent concert there during a USO tour of the South. Col. Clifford Cabell Early, commandant, notified Miss Steber of her appointment.

Gail Kubik to Be Music Head for War Information Office

Gail Kubik, 29, American composer, has been named director of music for the Office of War Information. He is to supervise the entire musical department and will be engaged in composing, conducting and directing all government films. Mr. Kubik, winner of the Heifetz award, has completed the score for the first full length government film of the war, entitled The World at War. It is composed mainly of confiscated news reels. The score runs about 40 minutes.

N. Y. City Symphony Aids Treasury Drive

The New York City WPA Symphony Orchestra on Sept. 13, concluded a series of concerts in behalf of the Treasury Department's war savings stamps drive. The series included programs on Aug. 22 and 29 and Sept. 2, 5, 9 and 13 in Central Park, New York, and Aug. 23 and 30 Sept. 6 in Prospect Park, Brooklyn. Eugene Plotnikoff and Emerson Buckley conducted.

Balaban Leads Army Unit

Bernard Balaban, former bassoonist of the New Friends of Music Orchestra and the CBS Symphony, is leader of the Army Air Force Band at Turner Field, Albany, Ga., with the rank of Warrant Officer.

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ANTONY TUDOR DIRECTS HIS NEWEST WORK, ROMEO AND JULIET,
for the Ballet Theatre in Mexico City, where the company was quartered for the summer.

DANCE PLAYERS' JANET REED AND EUGENE LORING REHEARSIN
a scene from the new ballet, The Duke of Sacramento, at their summer quart
in New Hope, Penna. Bettina Dearborn and Michael Kidd are the understudi

DANCERS PREPARE

Photo by Stokely Webster
IVA KITCHELL
demonstrates notable balance while preparing one of her characteristic dances.

LA MERI INSTRUCTS HER NATYA DANCERS
at Huntington Hill Playhouse, Jutland, N. J., where a permanent dance center is being established.

Photo by Frits H
ATTY VAN DEN BERG
combines vacation and work as practices for her engagement with Toronto Promenade Concerts.

MIRIAM WINSLOW
tests her elevation in a solo da she presented at Jacob's Pillo

MONNA MONTES AND JACK GANSERT
take time out from their dance, Pop Goes the Weasel, presented at the Cape Cod Institute of Music Festival at East Brewster, Mass.

REGINALD AND GLADYS LAUBIN,
whose specialty is American Indian dances, entertain Indian visitors in their tepee.

Young Artists' Prizes Awarded As Robin Hood Dell Series Ends

(*Picture, page 3*)

PHILADELPHIA. — The most popular season in the 13 years of Robin Hood Dell closed on Aug. 11 with the establishment of several records. The management reported that the summer audiences included 191,450 music lovers (36,550 more than last year) and that the series was given with a total deficit of less than $15,000, owing to astute direction by the board and by David Hocker, general manager. This despite 13 cancelled concerts, one owing to a statewide blackout, the others because of weather. The deficit was made up in advance by civic-minded contributors.

The Dell Concerts, in their final weeks, included many novelties. Jose Iturbi, pianist, ended the Monday concerts with a stirring performance of the Mozart D minor and the Grieg concertos. George Szell, Czech conductor, gave fine support to Iturbi, and contributed a glowing reading of the Strauss Don Juan.

The all-Czech program was interesting but not too inspiring. But the favorite excerpt from The Bartered Bride, of Smetana and the Dvorak "New World" Symphony were bright spots.

The final "Pop" concert brought the popular James Melton, tenor. He sang with zest a group of old ballads. Edwin McArthur was the conductor and was especially successful in the Beethoven Symphony in C major.

Awards to "Finds" Winners

The awards to the winners of the Philadelphia Finds Contest were presented by Frederic Mann, Chairman of the Competition Committee, on the Dell stage. Annette Elkanova, piano student of Isabelle Vengerova, received the first prize, $250, and a contract for a solo performance at the Dell in 1943. Second prize, $150, went to Raphael Druian, violin pupil of Zimbalist. Mary Norris, piano student of David Saperton, and David Sokoloff, piano student of Ornstein, received honorable mention and fifty dollars each. And a special award of a War Saving Bond was sent to Pvt. Ralph Shapey, student in violin and conducting with Zetlin, now at Fort McClellan, who led the orchestra at the auditions. The judges were Frederic Mann, Gertrude Ely, Mrs. Charles Tyson, Morton Howard, and Judge Gerald Flood. Before a record audience of 12,000, the gala request closing program was given, with Szell conducting. Except for the Tchaikovsky "Pathetique," it was a Wagner concert beautifully played and formed a fitting close to the season.

Lincoln Portrait Premiered

Lily Pons also came to the Dell. The crowd enjoyed every second of the program, applauding most Quando rapida by Donizetti and the Bell Song from Delibes' Lakmé. Kostelanetz gave a fine reading of the "Classical" Symphony by Prokofieff. Aaron Copland's A Portrait of Lincoln was well received. It is interesting and makes effective use of a speaker, and letters and speeches as part of the text.

A late Tuesday concert was a treat for all lovers of Tchaikovsky. Monteux brought out all the beauty and variety in the Symphony No. 5 in E Minor, the Nutcracker Suite and the Romeo and Juliet Overture.

The "Pop" Concerts have been a real success—from all standpoints. Paul Robeson "packed them in," and gave a grand performance. He was especially good in the aria, Lord God of Abraham, from Mendelssohn's Elijah, with the orchestra and the Chassidic Chant, arranged by J. Kern, with Lawrence Brown at the piano. The Scotch Symphony of Mendelssohn, conducted by Mr. McArthur, was well played.

Another Philadelphia Finds Concert brought Mary Norris, pianist, and Jesse J. Tryon, violinist, as the soloists. Miss Norris has a lovely tone and plays with insight. Mr. Tryon displayed an adequate technic and plays as well as any serious student. The Scheherazade of Rimsky-Korsakoff "brought down the house."

After five days' postponement due to rain, Yehudi Menuhin reaffirmed his position as one of the finest exponents of the violin. He played poetically and without effort the brilliant cadenza of the Beethoven Concerto. The Havanaise of Saint-Saëns was the highlight of the second half of the program. The lovely Bach Air for the G String was a fitting encore. Monteux deserves high praise for his work with the orchestra. The men respond to his leadership as they do to few others.

Francescatti Arrangement Heard

Philadelphia heard another "first," of especial interest to violinists—an interesting and scintillating arrangement by Zino Francescatti of Paganini's I Palpiti. Mr. Francescatti has reduced the orchestration and omitted many weak and banal sections and has given us a really splendid piece of work. It was beautifully played by Eugene Settani, violinist, whose warm tone and brilliant technic added much to the effect of the new arrangement. The concert was the final one of the Temple University Summer Series. Sabatini was the able conductor.

The Philadelphia La Scala Opera Company, under the management of Francesco Pelosi, is looking forward to a busy 1942-43 sason. In addition to the regular nine Philadelphia performances it will give four performances in the Lyric Theatre in Baltimore.

GERTRUDE MACBURNEY.

SIDNEY FOSTER, concert pianist, left, going over the score of Gershwin's Rhapsody in Blue with Sylvan Levin, conductor of the Philadelphia Opera Company. Mr. Foster played the composition in the Gershwin Memorial Concert, conducted by Mr. Levin, at the Watergate in Washington, D. C., last month.

N. F. M. C. Board and Council Shape War Program

PROVIDENCE, R. I.—The question of how best to serve America's cultural interests without relaxing efforts on the victory front occupied the Board of Directors and State and District Presidents Council of the National Federation of Music Clubs, which met here, Aug. 30 to Sept. 2. Efforts were made to find out "how to render more effective our wartime activities, how much of our peace program to conserve, and whether or not it is wise to attempt a Biennial Convention in 1943," Mrs. Guy P. Gannett, National President said.

Among the public meetings was a War Service Forum.

A resolution was adopted protesting the AFM ban against amateur orchestras on the air.

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MANAGERS SEE EXCELLENT SEASON

(*Continued from page* 3)

Ray Halmans said that several new cities, not on her list heretofore, have asked for artists. She cited the case of Carroll Glenn, young American violinist, as typical and reported Miss Glenn will be heard in several additional cities this year.

In Youngstown, O., one of the leading steel centres, Mrs. Frank B. Horn, former director of the Oratorio and Monday Musicale Club and the Women's Choral, said that musical activities will be greatly increased this year.

Charles L. Wagner's two opera companies are slated for long tours this season. La Boheme has 37 bookings at present, starting on Oct. 17 at State Teachers College, Westchester, Penna. The Barber of Seville opens on Oct. 15 in St. Paul for three performances, the tour listing 24 engagements. Both companies are routed to overcome any transportation difficulties.

Concert halls in New York which, through Mayor LaGuardia, is still seeking to share in the governmental industrial boom, are anticipating a vastly increased season.

President Robert A. Simon of Carnegie Hall, who enlisted in the Army last month, said the auditorium had had a summer season beyond expectations and that indications were this would continue. He cited the Chamber Music Hall, where last year a record was set in the matter of bookings. Even this is expected to be surpassed this year.

In the case of the main auditorium, Mr. Simon said that many artists who have not been heard here previously are booking concerts. A feature this year will be the 5:30 Sunday afternoon concerts. These have grown materially since being instituted and a new mark is expected. For October and early November dates some time has been reserved for concerts where the admission will be the purchase of war stamps.

At Town Hall, Kenneth Klein, manager of the concert division, said that on Sept. 1 the bookings exceeded those for the same period last year. Many artists are to present series of recitals this year; an unusual number of debut programs are scheduled and the Endowment Fund Series was three-quarters subscribed at the beginning of this month.

A feature this year will be the observance of the 20th anniversary of the League of Composers. Several contemporary musicians are writing scores for this.

Mr. Klein said that although there is a "war clause" in artists' contracts, whereby a concert may be cancelled and the deposit returned if the artist is summoned to military duty, only one musician has thus far done this.

The Brooklyn Institute reported a larger program of music contemplated this season.

General Manager Edward Johnson of the Metropolitan Opera has announced that applications for subscriptions for the opera season, starting on Nov. 23, "are substantially ahead of the corresponding period last year" and this increase includes both renewals and first time subscribers.

Managers agreed that although colleges and universities are delaying their bookings until after registration, the courses are expected to continue.

One tour that may be affected is that of the Boston Symphony, because of the attempts of James C. Petrillo, president of the American Federation of Musicians, to unionize the ensemble. The Springfield (Mass.) City Property Committee, which controls the auditorium there, has notified Petrillo that if he seeks to prevent musicians from appearing, an injunction against him will be sought. The Springfield association has scheduled the Boston Symphony among its events.

On the other hand, the Rochester Civic Music Association will not book the orchestra this year for its regular visit in the Eastman Theatre. The ensemble is expected, however, to make its annual appearance in the Hill Auditorium, Ann Arbor.

American Ingenuity Raised Concert-giving To New Plane of Success, Says Vronsky

Vitya Vronsky is one half of the piano team, Vronsky and Babin. The Babins arrived unknown in America five years ago and immediately achieved for themselves a position of leadership in this popular concert field. In the last five years the Babins have played nearly 300 concerts all over the United States, have adopted America for their own, have taken out their first papers, and have become citizens of Santa Fe, New Mexico.

In her numerous tours, Vitya Vronsky has had opportunity to make some interesting comparisons between the way musical events are arranged here and in Europe.

"Naturally, when I see America," she said recently, "I see it as a concert artist and musician. America is great to me not because of the Yosemite Valley and Grand Canyon, the wonderful American inventions, but because America is a land of eager and enthusiastic concert audiences.

"It is to be expected that there should be big audiences in the large cities where symphony orchestras play —we have those in Europe too. What we never have there, and what is altogether amazing to my husband and me, is the existence in America of hundreds of audiences of 1,000 in towns of approximately 10,000 population.

VITYA VRONSKY

"We soon found that they were all members of a national organization, the Community Concerts Service, when Ward French, the originator of this plan, explained it to us. We are now more convinced than ever, after five years of touring, that this is America's most distinguished contribution to the development of music.

"Only American initiative could have imagined such a project. The establishment of Community Concert Courses in smaller cities, like Kalispell-Montana, McCook-Nebraska, Rapid City-South Dakota, Rimouski-Quebec (Canada), is to us a miracle. This means that music is no longer a stepchild, waiting for recognition, dependent upon the patronage of the rich and the social-minded. It has its rightful place in the hearts of the people.

"Our concerts in these smaller communities are a continual joy, crowded with eager and appreciative people, drawn from every walk of life and many of them coming from surrounding towns. We marvel at the fine high school auditoriums, up-to-date in every respect and acoustically superb. A nice aftermath to our concerts is that we are often guests at receptions given by the local committees, consisting of many of the important people in town.

"Feeling as we do, you can imagine with what enthusiasm we have joined the committee of our local Community Concerts Association in our home town of Santa Fe. We attended the meetings and witnessed first-hand how the non-resident organizer came into the town, formed the committee of music lovers, and launched the drive for memberships in the association. We have helped to canvass for subscriptions."

As a matter of fact, Vitya Vronsky admitted, she secured over thirty memberships! "I even persuaded our grocer to subscribe," she said. "He had never been to a concert in his life, but finally took two memberships. After the first concert he came up to me and thanked me heartily for persuading him to join.

A Home of One's Own

"Two years ago, on one of our tours, we first visited Santa Fe. This was our undoing as Europeans. We suddenly decided we wanted to make our home there and become American citizens. We started building and took out our first papers at the same time. Last December we had our Christmas celebration in the first real home of our own since we were married.

"I can't tell you what a feeling it gives of really 'belonging' to America. Soon we shall have our final citizenship papers, but we do not have to wait for these to consider ourselves no longer Russian subjects but loyal Americans.

"We love our life here. Our concert tours in this country are more than just travel—they are adventures in friendship, as we call them; for we never know when or where we shall meet the delightful persons who later become our friends."

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New York September, 1942 No. 3056

. . . I call for music. Not music as usual, but more music and better music than ever, and music brought increasingly within the reach of the multitudes who will need its divine solace in grave days to come. . . . ERNEST HUTCHESON in *The Chautauquan*.

• • •

Welcome is extended to *The Braille Musician*, a new bi-monthly magazine, the first of its kind, soon to be launched under the editorship of Leopold Dubov, of New York. Its aim will be to keep blind musicians and music students "abreast of significant events, trends and personalities in the world of music" and it will be issued free to readers. Headquarters of the organization are at 1825 Harrison Avenue, New York City.

• • •

Wanted: Vital New Patriotic Songs

Has America's vaunted virility deserted the field of popular new war songs?

Are the days of Star-Spangled Banner, Battle Hymn of the Republic, Marching through Georgia, and When Johnny Comes Marching Home definitely past so far as modern Americans are concerned?

Something has so far impeded the expected flow of new, live war songs. We have gone back to America's treasury of older patriotic music, reviving martial airs of the Revolution, Civil War, Spanish-American struggle or World War I.

Perhaps this indicates a lack of enterprise by the modern composer and publisher. Or perhaps it does not. The time may not yet have ripened for real expression.

Publishers say that Americans today like semi-humorous, lively songs and do not take up with zest the more fire-eating or sentimental numbers. At least they are not nostalgic in the same way as they were twenty-five years ago, though there is the usual rash of ballads mourning about lovers parted "for the duration."

The new soldiers of Uncle Sam, mostly young and rather realistic, are said to like peppy music played on the radio, on plectral instruments or even harmonicas. But they do not voluntarily sing in "close" harmony as their fathers did. There is a project to create glee clubs on a large scale in the armed forces, and this may have an effect on singing and further composition.

In marching music the works of Sousa and others have been revived with zest. Some of the older service songs, such as the Marines' From the Halls of Montezuma, and the Field Artillery's The Caissons Are Rolling Along, have had a deserved new popularity. The Air Corps also has a stirring new ditty to represent this newest branch of service.

In concert circles composers have been busy with new descriptive symphonic poems, celebrating some exploit of battle. They have tended to eulogize the ideals of noted figures of past and present America, from Lincoln to Dorothy Thompson. Most of this music is written for an occasion, and may be as short-lived as such works often are.

Interesting is the tendency to write music for mass recitations or choruses on patriotic themes. Ballad for Americans, though taken from a musical show of the Theatre Project period, scored such a success in its concert and radio use that it has inspired many similar subjects.

The modern composer has come out of his studio, in which he wrote "advanced" music for a small coterie. He has shown an ability to compose rapidly, and to order, musical backgrounds for radio plays, film documentaries and the like. This will prove a vastly potent weapon in the ideological conflict. Such short films as Ring of Steel, summarizing the spirit of America's fighting men through the ages, gain much by music.

For the mass of the people, however, one unforgettable song which everybody can sing is more precious as a unifying force than many pages of background score. The honorary degree conferred on Irving Berlin for God Bless America was justified, if not from the academic, certainly from the point of view of usefulness to the nation.

We think the government might well sponsor some competitions for composers to work in this highly important field. The song which springs at once to a whole people's lips is worth more than many hours of patient radio exhortation in bringing unity of action in the face of common danger.

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Toward Musical "Home Rule"

This nation since Pearl Harbor has learned to stand on its own feet and to act as a powerful support for other peoples. As a consequence, one would expect the musical self-dependence of the United States to have progressed by great bounds, and that this would be reflected in a new attitude toward our native music and artists.

This has not been the case, according to Ernst Bacon, who recently contributed an article to The Southern Literary Messenger, reprinted and distributed by the National Association of American Composers and Conductors. Mr. Bacon, composer, director of Converse College School of Music, Spartanburg, N. C., and director of the annual music festivals there, says in part:

"This apathy toward our national music is not a light matter. It develops in the native composer and performer either frustration or vindictiveness. Just fancy yourself in the unheard-of-role of an American occupying an important musical post as conductor abroad, in Italy, let us say. . . .

"The novelties of the season are mostly American, with a sprinkling of French and German. Italian composers I seldom interview, but ask them to send in their scores. Well, when my desk piles up with twenty-five of these, you can't expect me to read them all. Besides, I will have to admit privately that you can't tell much about a modern score until you hear it played. The best you can do is to sort out the amateur products. So I have my secretary punctiliously acknowledge every score that has been sent in, with an assurance that it will be examined. And then, after a reasonable period has elapsed (all this has become quite routine), I have the score sent back with a small personal compliment that relieves the pain of rejection and gives the appearance that it has been appraised. I have learned this from some of the music publishers.

"More recently I found an even better and quite inexpensive solution. We offer a prize and select a jury of award. Of course, with such a quantity of stuff they send in—my God, everybody composes in Italy—I doubt if they look into things any more than I do. But the jury has respectable names, and of course, when the verdict is fired, each can claim the blank cartridge. I get off then with one performance of a single work, and the remaining hundred and fifty or so odd writers can't complain if nothing is done about them.

"Of course, my self-protective tactics don't always work out smoothly. At such times my lingual imperfections serve me well—the ladies find them quite charming. I've learned, too, that you mustn't be too democratic if you want to maintain the respect of society. . . .

"One of the town chaps who has a chip on his shoulder because I haven't bothered to look at his stuff caught me at a dinner once off my guard—asked about my American career. Well, I passed it off pretty well; you know, the board never looks into little matters like that; but I suppose he must have dug up the old records and talked around a bit. I got a few hints. So I knocked off a whopping Tchaikovsky program—but you can be sure I didn't piddle around with any modern Italian stuff . . . the next two or three weeks (except a symphonic poem by that chap. . . .)

"Well, how about it, fellow Americans? . . . That is the state of affairs in the United States of America, not Italy or any other country on the globe. Now just what are we going to do about it? I ask you. . . . Me for a square deal . . . at home. . . . "

Those interested in securing that "square deal" for our composers should continue to make their wishes felt.

The struggle in which America is being reforged should bring freedom of expression for the composer as well as others.

Cartoon by Edgar Allen, Jr.

"What, moving again this month?"
"Yes. Some of the neighbors objected to Wilberforce's piccolo."
"I'd have sent them some ear-stoppers."
"We did. They said it interfered with the air raid sirens."

VARIATIONS

By Leonard Liebling

Gene Krupa, drum-beater, and "maestro" (as the saying goes on Broadway) gave a lecture at the Metropolitan Museum of Art on the subject of Swing and its terminology.

Just before he started, one of his fans—nearly 700 were present—yelled enthusiastically, "Beat it out, kid."

Krupa traced the origin of many of the expressions current in jitterbug circles and said that "slang has filtered into academic use by the most educated of our scholars and teachers"; "the musicians' slang has become part of the American language." He also quoted from Whitman, Shakespeare, Hugo, the Oxford Dictionary and other classical sources.

The New York Times reports that when Krupa had finished reading his twenty-five page paper, fifteen-year-old Margaret ("forget my second name") remarked, "Boy, did he spread an ear of corn," and her chum, Katherine, added, "It was strictly from hunger. He shouldn't have spoken into the desk."

What those estimates imply may be gathered from Krupa's own lecture, in which he explained that "corny" means "something from the hinterland of tall grasses and cornstalks," and that "from hunger" is definable as "stagnant, unoriginal, repetitious and boring."

Whether the rest of the listeners agreed with Margaret and Katherine, the truthful Times did not reveal.

* * *

Mary Manning, of our business staff, considers that the attached should have been quoted in Variations long ago. She found it in The Diapason of February, 1938, in a column written by Dr. Roland Diggle:

The following letter may be of interest:

"Dear Dr. Diggle:

"As you know, I dropped out of the public eye a few years ago in order that I might devote all my time to the tremendous undertaking of arranging all the works of Bach for the piano accordion. The works go great and I assure you that you have not heard Bach at his best until you have heard him in such a work as my transcription of the Sanctus from the B minor Mass on a good piano accordion.

"However, it was not of this that I wish to write you, but of my first progressive performance of The Messiah during the Xmas season. Heretofore, we have given it in all fifteen churches here in Toadintheole, Cal. This year I decided to do a little in each church and take the congregation along in busses. We started with the Cathedral Choir of St. Widgets-in-the-Wash-Bowl, who sang the first six numbers. From there the six busses took us to the next stop, and so on until we had visited all the churches. Among the choirs taking part, those worthy of special mention were the Cathedral Choir of St. Hilda-in-the-Highlands, the Cathedral Swing Choristers of St. Benedict-by-the-Bar, the Colored Cathedral Swingsters of St. Swithin's-by-the-Gashouse, the Cathedral Crooners of St. Dunstan's-by-the-Dustpan and the Junior Cathedral Choir of the Toadintheole Home for the Aged.

"While I consider the event quite epoch-making, it was a pity that at each church the choir insisted on singing the Hallelujah Chorus at the end of its work. This was, I believe, the reason we had no audience when we reached the sixth church. Of course my idea of taking up a collection each time may not have helped. With this start I shall expect to see many progressive performances in the future.

"Yours sincerely,

"Dr. Dinty Moore."

* * *

Dr. Fabien Sevitzky, swinger of the baton over the Indianapolis Orchestra, now also swings the staff of a Deputy Sheriff in LaGrange County, Indiana. As you know, he has been head this Summer of the Limberlost Music Camp near LaGrange, where he led his youthful orchestra of 90 musicians and even put on Cavalleria Rusticana as an opera. He so endeared himself to the local citizenry as a "regular guy" (quote from a news report) that they wished to do him some kind of honor. So a delegation consisting of the Mayor, County Clerk, merchants and formers descended on his cottage recently and invested him with the office and badge of Deputy Sheriff!

Dorothy Knisely, who guides publicity for the Indianapolis Orchestra, writes me confidentially about the event, but I shall break faith and reveal some of her reflections: "Dr. Sevitzky, with his quick and sincerely ardent enthusiasms, is completely happy over his new distinction to be an American Sheriff! As completely happy as he was when the Blackfeet tribe of Indians made him an Honorary Chief. He thinks that as a Sheriff, he ought to carry a couple of six-shooters, but I shall try to discourage that. His list of titles is growing formidable, for in addition to his Doctorate, he is also a Caballero of the Republic of Colombia, S. A. By the way, his Blackfeet name is Chief Ar-So-Tar-Mo.

"Since his appointment as Sheriff, we of Indianapolis have noticed him looking longingly at firemens' hats!!!". . . .

* * *

Apropos of Indian matters, as the seasons roll on, there is no dimout of Chief Charley Cadman's compositorial urge. He is just putting the finishing touches to a fantasy for piano and orchestra called Aurora Borealis, based on a legend of the Polar Lights. The work runs about twelve minutes and will be available for premiering in early October. The Chief's magnum opus, Pennsylvania Symphony, already performed by the Los Angeles, Chicago and Kansas City Orchestras, is scheduled for production this Winter in Cleveland under the direction of Artur Rodzinski.

* * *

Ivor Newton writes from London under date of August 8: "Dear Variations. An American colleague in a recent letter seemed somewhat apprehensive as to the effect total war was having on our standard of musical taste in England. The answer is, that as a matter of fact, there is an urgent and ever increasing popular demand for good music throughout the country. Countless thousands of people are now feeling that music is not merely the prerogative of the few, but a necessary part in the life of all of them.

"The new director of the B. B. C., Arthur Bliss, the distinguished Anglo-American composer, has declared war on the sickly-sentimental, the slushy and anaemic in light-music over the air. A letter in the Daily Telegraph said that we can now look forward to programmes of unadulterated Bliss!

"However, I can tell you of one 'revolution' in the concert world over here. A woman-cellist appeared at a recent concert, not in the graceful voluminous dress of tradition, but wearing (what we call them on this side of the Atlantic) trousers, a flame-coloured blouse, and a magenta scarf 'round her neck, all forming a harmonious whole. A very dashing figure she looked too, and her bow did not even waver when an American soldier in the audience, apparently from the State of Arizona, shouted out 'Ride it, Baby'!

"The outstanding musical event has been the visit of John Barbirolli and we all took great delight in welcoming him over here.

"Best greetings to you and to my many other friends in the United States."

* * *

Corroborative of what Newton reports about current English musical taste and broad-mindedness, is an article in the September 7 issue of our own magazine, Time.

The writer says that "Britons are listening to more German music in the third year of World War II than ever before in their history! This curious state of affairs reflects a surprising wartime swing in British popular taste from dance music to concert music of which Bach, Mozart, Beethoven, Brahms and Wagner are still the main staples." There has been "a slump in the songs and dance tunes peddled by Charing Cross Road (London's Tin Pan Alley). Phonograph companies, doing a 60 per cent above normal business, cannot cope with the increased demand for classical discs. Most spectacular rise of all—400 per cent—has been in the sales of miniature scores (pocket-size reductions of symphonic scores, usually bought only by musicians, students and zealous amateurs.")

The London Philharmonic is touring the provinces in music halls, long the British home of vaudeville, playing nightly to packed audiences, with the largest attendance in the most heavily blitzed towns. The famous London "Proms" have drawn 200,000 admissions this Summer, double the pre-war number. Sir Henry Wood, now 73, still conducts the "Proms" in his 48th year of activity there. Time quotes the London Times as saying a couple of weeks ago: "He met wars with dogged persistence, changes of taste with a willing compliance. . . . We set our watches by his arrival on the rostrum."

* * *

Carl Fischer, Inc., is furnishing aid and comfort to the Tin Pan Alley raiders by publishing Themelodies, which are Maxwell Eckstein's simplified piano versions of great themes and melodies from the music of the masters. With this help, the one-finger Alleyists should be able to duplicate the current success of the Broadwayized Tschaikowsky tunes. Fischer's latest additions to the Themelodies already issued, include the lyrical fragments from Grieg's piano Concerto, Schubert's Marche Militaire, Tschaikowsky's Waltz of the Flowers and Pathétique Symphony. Now let the looting begin.

* * *

Incidentally, the basic idea of Themelodies was originated by the late Leopold Godowsky, and many years ago he published quite a number of such abbreviated and simplified excerpts. I am inclined to think it better for the populace to become acquainted with the best music in that way, than not to know it at all. For the same reason I have always been a warm believer in transcriptions, paraphrases and arrangements.

* * *

Composer Carl Ruggles and composer-pianist Henry Gregor meet at the University of Miami and discuss the fluctuating popularity that besets musical creators.

Ruggles: "Take this country for instance, and take the ups and downs of Strauss and Sibelius here; and—"

Gregor: "Right; they surely have their ups and downs, as you say. Only with Sibelius, it's like this: his 'Ups' is Downes."

* * *

Best sayings of the post-season:

Victor Babin's (the other half of Vronsky) who reported that when he and his partner appeared in a certain city, "the audience was composed of young people who did not listen but applauded, and old people who listened but did not applaud. The concert was a huge success."

Paul Makovsky's confession in a letter to a friend while on a recital tour, "At last night's concert I played like Heifetz, but got a reception like Lindbergh in Washington."

* * *

At Public School No. 44 in Rockaway Beach, L. I., which my niece attends, she says that the music teacher translated Tschaikowsky's Marche Slave as "March of the Slaves."

Somebody Told

by Simon Snooper

When Oscar Wagner, dean of the Juilliard Graduate School, participated in Gershwin's Rhapsody in Blue on July 16 at Chautauqua under the direction of Albert Stoessel, few members of the audience were aware that the dignified pianist-pedagogue was closely related to the work of the American composer.

Gershwin spent part of a summer in Chautauqua where, in Mr. Wagner's studio, most of the Piano Concerto was written. And, although many other pianists are now mentioned in connection with the Rhapsody, it was Mr. Wagner who was soloist almost fifteen years ago when the New York Symphony gave its first performance of the work.

Reminiscing about the occasion, Mr. Wagner said he could not forget the first rehearsal. "The dignified and, in some cases, venerable gentlemen of the New York Symphony had never before played a jazz composition. Before Gershwin, the 'best composers' didn't use jazz rhythms much, they were heard chiefly in night clubs. After a particularly 'hot' passage, I saw a clarinet player give a startled glance at his colleagues and at the conductor, and shake his clarinet as though he wondered how those sounds ever came out of an instrument that had never acted that way before."

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Radio is not a stranger to Jose Iturbi, for the pianist-conductor has made innumerable appearances over the airways. It remained however, for him to ascertain just how important radio may be in the lives of people. On a recent South American tour, he literally was told the facts. His plane was forced down on a small island and when the party went to the "hotel" for dinner, he noticed a small piano and asked the proprietor if he might do some practising.

"At what time?" asked the hotel keeper.

"Oh, from about 8 to 10," replied Iturbi.

"Sorry. At that time I always listen to the Bogota radio."

Bronislaw Huberman has a secret hobby into which he initiates "victims" at his summer home in Katonah, N. Y. Mary Manning, who recently visited him, reports that he is a keen strategist at the game of two-ball croquet. After showing her the intricacies of the game, he later became less of the strategist, in order to suggest plays which would help his opponent.

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When Edith Griffing was hostess recently for Graham Reed of the Chicago Musical College, the party became a reunion of former pupils of Herbert Witherspoon. Among the members were Rose Dirman, Amy Ellerman and Walter Leary.

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After Ward French, head of Community Concerts returned to his office after a recent trip through the Middle West, one of the first to greet him was his Columbia Concerts associate, Jack Salter. Just to demonstrate that both impresarii keep their minds on their work, a reporter on a secret mission, took down their initial conversation, which is appended herewith:

Salter: "Did you Kil-enyi(thing) for my artists on your trip?"

French: "I booked several because it was no traubel either for him or Helen Traubel, what with her recent triumphs."

French: "Furthermore, I learned that Nino is no dry Martini, for he's sparkling everywhere like champagne, while Igor's Go-rin(g) to be stronger than ever."

Salter: "Fine, but who's Yehudi?"

French: "Foolish question No. 9,678,543 when millions of Men-nu-him throughout the world since he was a lad of 10, not to mention women and children."

The reporter fainted before the conversation became entirely one of Columbia artists.

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Piano Ranch is not a ranch where pianos are made but is the name which Vronsky and Babin, duo-pianists, have given to their bungalow on the range just outside Santa Fe, New Mexico. The pianos are much in evidence, as expected, but the ranch at present is confined to a victory garden! Both artists spent the summer there, preparing for their annual cross-country tour.

PRINCIPALS IN OFFENBACH'S MAIDEN OF ELIZONDO

as presented in the series this summer at Bread Loaf, Vt., by Bread Loaf School of English of Middlebury College and the American Writers Conference. Left to right, Nimet Vahid Owen, Blakeley Ritter and Harriet Eells. Benno Frank was stage director, Jascha Horenstein made the musical preparation, Arpad Sandor was at the piano, and also conducted works of Pergolesi and Wolf-Ferrari. Miss Eells was heard in a song recital.

I See That

Arpad Sandor, who conducted operas and played a piano recital at the Bread Loaf Writers' Conference, of Middlebury College, Vt., has received a citation for his work from Theodore Morrison, its director.

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Alfred Wallenstein conducted a band concert on Aug. 31 at the Firestone Stadium, Akron, O., before an audience of 30,000. The company received the Army and Navy E award.

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Emile Renan, baritone, member of the American Ballad Singers, on Aug. 28 concluded a series of Friday night concerts at Unity House, Forest Park, Penna., He has been heard in recital recently at Red Bank, N. J., and Kingston, N. Y., and on Oct. 28 begins an engagement in the Rainbow Room, New York, with Tamiris, dancer.

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Francia White, soprano, sang the Jewel Song from Faust, songs of Ronald, German and Delibes, and the Ballatella from Pagliacci with the Toronto Promenade Orchestra on Aug. 6 with César Borré as guest conductor.

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Mona Paulee, Metropolitan Opera soprano, on Aug. 11 made her second appearance within a week on the CBS network when she gave songs of Brahms with viola obbligato and piano.

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Marvin Maazel, Russian-American pianist, and his nine-year old daughter, Saundra Berkova, violinist, will be presented on tour this season by NCAC management.

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Dr. Frank W. Asper, organist of the Salt Lake City Tabernacle, will be presented in a series of recitals in Mexico City by G. H. Dalrymple under the sponsorship of the Sociedad de Musica de Camera. He will also give recitals at Our Lady of Guadalupe Church and the Cathedral at Guadalajara.

• • •

Robert Kitain, Russian violinist, made his first stage appearance in this country when he was featured recently in the Radio City Music Hall production under the baton of Erno Rapee.

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May Crawford, coloratura soprano, has been appearing in Montreal, Can., and Plattsburg, N. Y.

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Ezio Pinza, Metropolitan Opera bass, will make nine appearances this fall with the Montreal and San Francisco opera companies. From the Coast he returns by way of key cities, where he gives concerts before rejoining the Metropolitan Opera.

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Judith Lambert, 15, pupil of Mrs. Irma Zacharias, has been playing in the first violin section of the orchestra at the Interlochen National Music Camp.

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Rima Caryl, soprano, held an informal tea and musicale at her New York home recently.

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Polyna Stoska, operatic soprano, was a guest soloist recently on the CBS Family Hour while Gladys Swarthout, Metropolitan Opera mezzo-soprano and star of the program was vacationing.

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Alix B. Williamson has been engaged by the Philadelphia Orchestra to conduct a national publicity campaign next season in connection with the ensemble's 1942-43 transcontinental tour. The orchestra will play more than 65 concerts from coast to coast in addition to the regular series of 74 programs in Philadelphia.

• • •

Nicolai Lopatnikoff, composer, has joined the faculty of the Julius Hartt School, Hartford, Conn. His violin concerto was premiered last season by the Boston Symphony with Richard Burgin as soloist and Serge Koussevitzky conducting; his Symphonietta was given by Howard Barlow over CBS at a League of Composers program and also offered at the I.S.C.M. Festival at Berkeley.

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Alice Gordon-Smith's song, Spring's Awakening, was recently sung over WEVD by Janet Bush, mezzo-soprano.

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Marking the 150th anniversary of the Marsellaise, Lily Djanel, Metropolitan Opera soprano, sang the French national hymn at the Bastille Day ceremonies at the Manhattan Center, New York.

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Leah Effenbach, pianist, while vacationing in New York State, gave a concert on Aug. 10 at the Will Rogers Memorial Hospital, Saranac Lake.

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Josefa Rosanska, pianist, was soloist on Aug. 30 in the Radio City Music Hall of the Air broadcast over the Blue Network.

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Paul Althouse, former Metropolitan Opera tenor, has returned from his vacation in the Poconos and re-opened his New York vocal studios for the new season.

H. MAURICE-JACQUET,
on his horse, Silver.

Maurice-Jacquet Opens Season With Canadian Tour

H. Maurice-Jacquet, composer, conductor and pianist, will open his fall season with joint recitals in Montreal, Quebec and other Canadian cities with Helen Lung, coloratura soprano. Mr. Jacquet last season made an extensive tour of 60 concerts with Jessica Dragonette, soprano, in joint recitals. Their tour included Charleston, S. C.; Fort Wayne, Ind.; and Milwaukee, where their concert attracted an audience of 8,000 at the Wisconsin Education Convention. Featured on these programs were Mr. Jacquet's piano compositions, The Cuckoo Clock, written when he was eleven, and El Pano.

Grace Moore Founds Own Operetta Company

Grace Moore, Metropolitan Opera soprano, has organized an operetta company which will begin touring in January, after Miss Moore's engagements at the opera house have been concluded. According to the American soprano, the organization will be permanent and will be active for six months each season. Guest artists from the operatic world will be heard in both old and new works. Russell Lewis will be associated with Miss Moore.

Wilbur Evans, who gave up a projected South American tour to participate in the operetta festival this summer at Carnegie Hall, New York, will be costarred with Miss Moore. Both artists are expected to initiate the new company's activities with a revised version of the Offenbach-Halévy La Belle Hélène.

FIRST INTERNATIONAL FESTIVAL IN FAR WEST PRESENTS WORKS BY 33 COMPOSERS OF TODAY

By HELENA M. REDEWILL

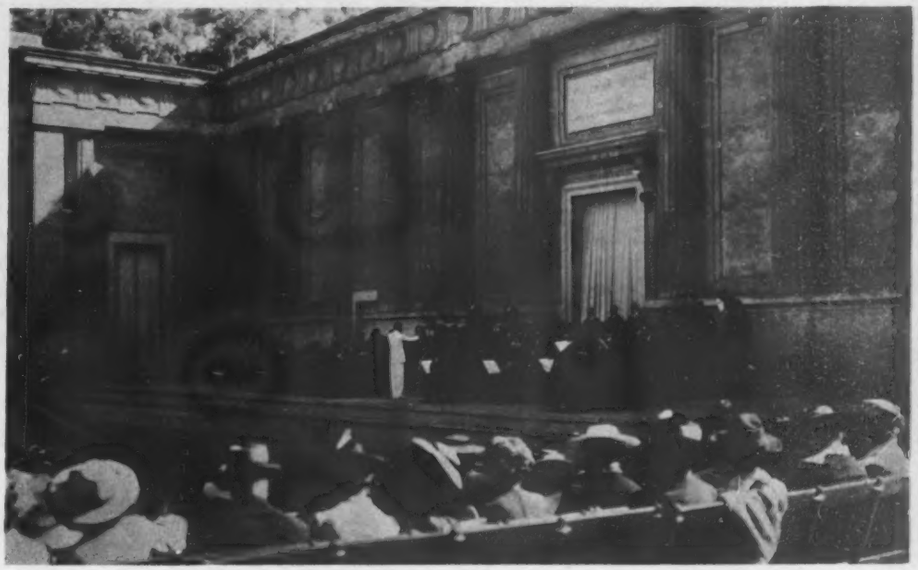
BERKELEY, CALIF. — Unusual interest was stirred by the 19th festival of the International Society for Contemporary Music, now in its 21st year, which was held Aug. 1-9 at the University of California, in Berkeley. The second festival of this society in the United States and the first to be sponsored by a University, its program included works of 33 composers, representing 14 countries.

The selection of scores composed within the last five years was made from almost 400 entries, by a festival jury composed of Aaron Copland, Désiré Defauw, Albert Elkus, Gregor Fittelberg and Darius Milhaud.

The festival was in charge of Albert Elkus and Alfred Frankenstein, members of the University's music department, to whom goes much of the credit for success. All the participants donated their services, including three orchestras, the Budapest String Quartet, and 18 solo and ensemble artists.

Four of the six composers under 30 years of age heard on the programs were from the United States, and ten of the eleven Europeans programmed now live in this country. Marcel Poot, of Belgium, is the only one still in Europe. Frederic Balazs, of Hungary, who came to this country in 1940, is now in the Army, as are two of the Americans, Arthur Kreutz and Ellis Kohs.

At two of the concerts music not entered in competition was heard from three distinguished composers now residing in California: Darius Milhaud, Ernest Bloch and Arnold Schönberg.



SCENE AT ONE OF THE FESTIVAL CONCERTS in the Greek Theatre, with the Janssen Symphony Orchestra of Los Angeles playing under Werner Janssen's baton.

High Plane of Performances

Superb performances made the eight programs into outstanding musical events. It might be said that some who perhaps came to scoff at the "modernity" of the offerings remained to listen with keen interest.

Naturally, this festival of contemporary music included harsh dissonances and a variety of abstract sounds. In spite of the fact that so many nations were represented, which should have meant varied means of expression, there was a marked general unity in the music, both as to spirit and style. Sharply-outlined contours, definitely-marked rhythms and short, telling themes were the general rule. The appeal of many works was almost entirely cerebral, with occasional emotional undercurrents, quickly diverted into cacophony.

Of course, the established composers stood out like giants, including Bela Bartok, Paul Hindemith, Alexander Tansman—their works having authority, breadth, richly-developed form and tonal variety. Rebecca Clarke (English), the only woman represented, deserves special mention for her Prelude, Allegro and Pastorale, for clarinet and viola, a work of intricate design and effective contrast.

The Programs

Two afternoon orchestral concerts, in the romantic and richly historic surroundings of the Greek Theatre, which has been used in the past for many distinguished dramatic productions, opened the festival.

At the first concert, the Northern California WPA Symphony Orchestra, under Nathan Abas, director of the Project, admirably gave the program. Bartok's Divertimento for String Orchestra, with folk rhythms stressed and brilliant orchestration, had a popular success. A Concerto for viola and orchestra by Nicolai Berezowski, played by Roman Verney, had a Romantic basis, with some interesting satiric use of technique. Wallingford Riegger's Canon and Fugue showed astonishing conservatism of harmony, as compared with this composer's previous works, but masterful constructive powers. A Concerto for piano and orchestra by Karol Rathaus—played expertly by E. Robert Schmitz—was of the heavily scored Central European school but written by a composer of resource. A Symphonic Sketch on Three American Folk Tunes, by Pvt. Arthur Kreutz, used such tunes as Little Brown Jug, and was clever but rather in the style of the popular arranger.

Next day, a matinee event was given at the same theatre by the California Youth Orchestra of Mills College, ably conducted by Willem Van den Burg. It had pleasing if not especially weighty fare in the Concerto for Small Orchestra, by Robert Palmer, young American; the winning and skillfully written Sinfonietta No. 1 by Stanley Bate, English composer; a Polish entry, the Suite for string orchestra by Felix Labunski, music of modern flavor; and the most mature work of the day, Nicolai Lopatnikoff's Sinfonietta, Op. 27. The latter had able technique and vital ideas.

Chamber Music by Budapest Players

The third concert, in Wheeler Hall, on the next afternoon, introduced the superb skill of the Budapest String Quartet, consisting of Joseph Roismann and Alexander Schneider, violins, Boris Kroyt, viola, and Mischa Schneider, cello. They played four scores at this first of the chamber music events, the strongest being the Quartet No. 5 by Tansman, of individual idiom and brilliant scoring. A British entry was the ingratiating Introduction and Scherzo by Norman Suckling. Two contrasted works were Informal Music No. 2 by Normand Lockwood, American, who shows ability to build an interesting contrapuntal pattern, with dissonant thematic material, and a Divertimento of vigorous folk-like qualities by Pvt. Frederic Balazs, formerly of Hungary.

Next came an interesting interlude in a lecture by Milhaud on the French Six, given at Mills College with the cooperation of the duo-pianists Virginia Morley and Livingston Gearhart. The noted French composer, who is teaching at the college, had witty and interesting reminiscences of the little circle of musical radicals of whom he was a member. The artists gave illustrative works with skill and appeal. The Concerto for two pianos by Poulenc and excerpts from Milhaud's Le Boeuf sur le Toit were among the scores played.

On Thursday afternoon at Wheeler Hall another chamber concert was given by Merrill Remington, oboist; E. Robert Schmitz and Margaret Tilley, pianists; Rudolph Schmitt, clarinetist; Walter Herbert, violist; and Loraine Campbell, soprano, with Elizabeth May, accompanist. South American entries were the Sonata for oboe and piano by Jacobo Ficher, played by Remington and Miss Tilley, and a Sonata de Primavera by Jose Maria Castro, performed by Schmitz. These works differed in their aims but introducing material of a novel sort. The Rebecca Clarke Prelude, Allegro and Pastorale, for clarinet and viola, followed. Three songs by André Singer, of Yugoslavia, were sung by Miss Campbell. Finally, America was represented by a smartly fashioned modern Sonatina for oboe, clarinet and piano by Donald Fuller.

Schönberg, Bloch and Chavez

Distinguished names appeared on the sixth concert at Wheeler Hall, on Friday afternoon, in addition to newcomers. A Sonatina for violin and piano by Charles Jones, young American faculty member of Mills, was modern in feeling, not over-abstruse and well built, and was played brilliantly by Sascha Jacobsen and Maxim Schapiro. The Six Piano Pieces, op. 19, by Schönberg, early works coming before Pierrot Lunaire, seemed very simple morsels, though original. Two works by Bloch, Poems of the Sea and the Piano Sonata, played respectively by Mr. Schapiro and Bernhard Abramowitsch, represented this composer's atmospheric nature pieces and his scores in more abstract form, both in his finely emotional manner. A high point was the group of three songs by Carlos Chavez, of Mexico, which exerted a subtle spell as sung with refinement and pure tone-quality by Loraine Campbell. The lengthy list also included a piano group by Mr. Abramowitsch including two entries by South American composers, simple genre pieces, Music for Children by Luis Gianneo and Seven Miniatures on Brazilian Folk Themes by Fructuoso Vianna, and a sparkling Toccata by Jacques de Menasce, formerly of Austria.

Janssen Orchestra in Finale

The two final events were played by the Janssen Symphony Orchestra of Los Angeles, conducted with great virtuosity by Werner Janssen, in the Greek Theatre on Saturday and Sunday afternoons.

The first event brought Arthur Benjamin's Prelude to a Holiday, deeply sincere music with English feeling; the expertly built Symphony in E flat by Hindemith, showing a complete mastery of modern form and dissonant harmony; an extremely modern Concerto for Chamber Orchestra, with no quarter spared for the listener's prejudices, by the young American composer, David Diamond, and the refined and piquant Allegro Symphonique by Marcel Poot.

At the latter, one heard five scores in novel contrast, a lively Fanfare, Chorale and Finale, for brass instruments by Godfrey Turner, of Canada; the aspiring Sinfonia da Requiem, facile music in somewhat acerbic scoring by Benjamin Britten; Vittorio Rieti's long and over-placid Concerto du Loup, for small orchestra; an atmospheric bit of program music, Folk Tunes of Castile, by the Spanish modernist, Pedro Sanjuan, and an effective one-movement Concerto for Orchestra by Corp. Ellis Kohs, representing young America.

Though the audiences attending did not fill the enormous spaces of the Greek Theatre, there is no doubt that the series of concerts gave new musical prestige to this city and to California in its growing role of summer musical center.

It brought laurels to the American festival committee, Mark Brunswick, Dorothy Lawton and Henry Gerstlé, and in particular to Messrs. Elkus and Frankenstein, the local committee. The latter, in an address opening the festival, rightly stressed the role which American universities are playing in offering a haven to emigré musicians of Europe and in securing for them a place and audience for their work.

Edwin Evans is president of the International Society for Contemporary Music. Composers represented in the 19th Festival were from Argentina, Australia, Austria, Belgium, Brazil, England, Italy, Hungary, Mexico, Poland, Russia, Spain, the United States and Yugoslavia. At the present moment only the sections in the United States and Great Britain are active.

B. R.

Erno Balogh Premieres Piano Work in CBS Recital

Erno Balogh, composer-pianist, premiered his latest work, Demonic Dance, completed in July, on Sept. 8, when he was heard over WABC in the CBS Keyboard Series. His program also included works of Beethoven, Chopin, Mendelssohn, Debussy and Mignone. In a recent broadcast over WJZ, Mr. Balogh participated in the seldom heard piano quartet of Fauré and Dvorak's quintet with the first desk players of the Radio City Music Hall Orchestra.

USO Camp Concerts Carry Musical Cheer to Service Men

(*Continued from page 5*)

were soon afterward dimmed.

On all sides, from officers and men alike, came expressions of appreciation as they crowded about the official party. Promises of similar programs had to be made before the military police took up their stations about the buses and the long trek back to New York began.

Already, under the auspices of USO-Camp Shows the following artists have made appearances for men in the army: Jascha Heifetz, Albert Spalding, Nino Martini, Josef and Rosina Lhevinne, Mischa Elman, Yehudi Menuhin, Nelson Eddy, Eleanor Steber, Charles Kullman, Lansing Hatfield, Lucille Manners, Carola Goya, Conrad Thibault, Josephine Antoine, Zino Francescatti, Arthur Carron, Muriel Dickson, Felix Knight, Ossy Renardy, Sydney Rayner, Igor Gorin, Rose Bampton, Dorothy Averell, Edis de Philippe, Lanny Ross, James Melton, Dorothy Kirsten, Robert Weede, Alec Templeton, Maria Gambarelli, Egon Petri, Sigmund Spaeth, Edwina Eustis, Guiomar Novaes, Mercedes Caraza, Edward Kilenyi, Francia White, Jean Dickenson, Marcel Hubert, Ruggiero Ricci, Stuart Gracey, Joseph Szigeti, the Trapp Family, Dougherty and Ruzicka, Vronsky and Babin, Malcolm and Godden, Miriam Solovieff, the Jubilee Singers, the Don Cossack Chorus, the Victory Symphony Orchestra and the opera company under the direction of Vladimir Shavitch.

PATRICIA TRAVERS

and Guy Fraser Harrison look over the score of Tchaikovsky's Violin Concerto, which Miss Travers recently played under his baton with the National Symphony Orchestra at the Watergate, Washington, D. C.

Erno Rapee Enlists Self and Sloop in Coast Guard

Erno Rapee, musical director of Radio City Music Hall, New York, has enlisted himself and his 32-foot sloop in the U. S. Coast Guard Auxiliary. The conductor has pledged at least 24 hours each week on patrol duty. Recently while fulfilling their assignment the conductor and crew were driven off their course for three hours. Finally, in the early morning hours, the boat, which had two sick boys and their doctor on board, the latter trying to bring them ashore to a hospital, arrived just in time for the conductor to have a drugstore breakfast and reach Radio City for his duties there.

Dorothy Sarnoff Engaged by New Opera for Strauss Work

Dorothy Sarnoff will sing the role of Rosalinda in the New Opera Company's presentation of Johann Strauss' The Bat. Miss Sarnoff who participated in the world premiere of Deems Taylor's opera Ramuntcho last season with the Philadelphia Opera Company, sang Rosalinda with that company.

Ernest McChesney, tenor, will be heard as Eisenstein. The work will be sung in English. The company's season opens on Nov. 3 with the first performance anywhere of Walter Damrosch's one-act score, The Opera Cloak. Moussorgsky's Fair at Sorochinsk will be coupled with it. Winifred Heidt, soprano, will have the leading role in this.

Delta Omicron Officer Commissioned in WAVES

Mary Daily, former national vice president of Delta Omicron, was the first woman selected from the Ninth Naval District for the WAVES, the woman's reserve of the U. S. Navy. Miss Daily was commissioned a lieutenant on Aug. 6 in Chicago by Lt. Comm. S. A. Bishop and other officers.

Lt. Daily will serve on the board of three selecting other members in her district. She formerly was employment manager, supervising 1,300 employees, of the Continental Casualty Company, Chicago.

Faye Ferguson Williamson, pianist, is head of the morale division in the National Defense work in Westchester County, N. Y. She was in charge of the program given at Ossining, N. Y., in which 200 musicians participated and plans a fall program at Scarborough, N. Y., with representatives of the ABCD powers taking part.

Allesha, newest operetta of J. DeForest Cline, patron of Delta Omicron, was recently given at the music school of the Colorado State Teachers College.

Gena Branscombe, composer-conductor, recently directed a concert over the CBS national network and also conducted the chorus of the New Jersey State Federation of Clubs at their Atlantic City convention.

Maria Kurenko, national honorary member, was guest of honor at the luncheon preceding the Chicagoland Music Festival and also served as a judge in the voice section of the competitions.

Art Center School of Detroit Reopens for Season

Edward Bredshall, pianist, has reopened the Art Center Music School, Detroit, of which he is director, for the new season. Two terms will be held in each semester. Mr. Bredshall also heads the piano faculty. Student and faculty recitals will be given during the year. Specialized training is also given children of pre-school age.

Pupils of Mr. Bredshall recently gave recitals at the school and at the Detroit Institute of Arts. The annual Concerto Recital was largely attended. Eleanor Lipkin, youthful pianist and pupil of Mr. Bredshall, gave an entire program including the French Suite in D minor of Bach, and Haydn Sonata in A flat major, and the second and third movements of the Beethoven Concerto in B flat.

Mr. Bredshall's recital was given in the Art Institute. His program listed Schubert Sonata in A major, sonata for four hands of Hindemith, with Bernhard Heiden, composer and former pupil of Hindemith, sharing the first performance. Works of Franck, Ravel, Debussy and Gershwin were heard.

EDWARD BREDSHALL

Photo by Arthur S. Siegel

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PAUL LEYSSAC FROM THREE "ANGLES."

Below, seated, he registers intent scrutiny of Elisabeth Bergner in the film, Paris Calling; at upper right, in baleful thought as the Chief of Underground Police in the same motion picture; at upper left, as his debonair offstage self.

Actor's Life Is Not a "One-Track" Matter, Says Versatile Paul Leyssac of Hollywood

By MARGARET WALTERS

One of the most cosmopolitan figures in Hollywood—a city whose notables come from every clime—is Paul Leyssac, actor, reciter and linquist, who is also one of the celluloid city's cleverest portrayers of film characters.

Having gone to see Paris Calling, at Hollywood Theatre—my first movie in a town of movies—I was deeply impressed by the splendid characterization given by Leyssac as the Chief of the Underground Police. I thought that if he were still in Hollywood, I might congratulate him. A bit of scouting at the studios resulted in a telephone number—something one does not expect to get in Hollywood.

I recognized the voice over the telephone as the one I had last heard narrating Peter and the Wolf with Rudolph Ganz and the Philharmonic in New York's Carnegie Hall last season. True to his reputation for hospitality and charm, he invited me to see his garden and have tea.

A Versatile Performer

Over a friendly table I was able to learn many interesting facts, related with characteristic modesty, about Leyssac's accomplishments in the past and present, and what he hopes to do in the future.

Of Danish birth, with the advantages of a Paris rearing, the actor brings to his work the sober intent of the Danish mind, together with the spontaneity of the French.

"Mine is not a one-track endeavor," said the actor as he told me with a twinkle in his eye of the Chicago woman who wished to learn all he knew about acting in five lessons. "I don't know to this day," he added, "whether she was complimenting my ability as a teacher or insulting my knowledge as an artist."

Leyssac's varied career began on the French stage and continued in America with a company of Danish and French theatrical people. He also appeared in this country with David Bispham in Oscar Wilde's Florentine Tragedy, and with Walter Hampden in the play George Washington, in which he played Lafayette. Next came a seven year stretch as a leading man in the Civic Repertory Company of Eva Le Gallienne in New York.

Outstanding among his musical appearances were performances as narrator with the old Friends of Music under Artur Bodanzky in Schumann's Manfred (the first hearing with orchestra in New York), in Honegger's King David with Serge Koussevitzky and the Boston Symphony, and with Frederick Stock and the Chicago Symphony; and in Stravinsky's Oedipus Rex, with the Boston Symphony conducted by the composer.

Linguist Extraordinary

An unusual accomplishment is Leyssac's translation of Hans Christian Andersen's fairy tales from Danish into French and English. He uses these with marked success in appearances before clubs, drama leagues and in colleges. At present he is very desirous of having them set to music, for use in narration with orchestras.

"I am on the lookout," he said, "to discover someone who will write a musical score to be used with these delightful Andersen stories. It will require a musical mind capable of depicting humor, wistfulness, mystery and charm."

Leyssac's plans for the coming season include a trip to the East, where he will be presented by various clubs, together with symphony and concert engagements. I left my genial actor-host, hoping that it will be my good fortune soon to meet him and hear his work again. Here indeed, I feel, is a man who has something really unusual, and intensely interesting and dramatic in the way of audience appeal.

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McArthur Concludes Summer Season with Broadcasts

Two concerts in the Hollywood Bowl and three broadcasts over the Don Lee network complete the busy summer of conductorial engagements for Edwin Mc. Arthur. The young American batonist has conducted five concerts at the Philadelphia Robin Hood Dell; three broadcasts of the NBC Symphony and led both the Toronto Philharmonic and Les Concerts Symphoniques de Montreal. He has been re-engaged as music director for the Columbia, S. C., Festival and will give 10 concerts in cities of both North and South Carolina with the Southern Symphony Orchestra.

George Reeves Completes Martha's Vineyard Series

George Reeves, pianist, having concluded his season with the Chamber Music Society at Martha's Vineyard, has returned to New York. The ensemble, directed by Otto Van Koppenhagen, gave a series of six programs in St. Elizabeth's Hall at Edgartown, Mass., during the summer.

Wilbur Evans Singing in Operettas

Wilbur Evans, baritone, though booked for a South American tour, as reported in the August issue of the Musical Courier, changed his plans owing to travel difficulties. Mr. Evans has sung leading roles in The Merry Widow and The New Moon in the Carnegie Hall series of operettas in New York.

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ARTHUR GERRY,
tenor and voice teacher of New York, right, on a fishing trip in the Catskills with the noted guide, Art Slick.

St. Louis Municipal Opera Series And Outdoor Symphony Applauded

ST. LOUIS, MO.—The twenty-fourth annual season of St. Louis Municipal Opera, after an unfortunate beginning, continued in its usual stride. For the first two weeks, unprecedented rains held the attendance to an almost irreducible minimum and caused the cancellation of two entire performances. As the third week got under way, the resumption of normal weather conditions swamped the box-offices and Hit the Deck was played to a record attendance of 11,337.

The season opened with Ivor Novello's musical play, Glamorous Night, which had its American premiere on the same stage in 1936. The cast included Norma Terris, Bob Lawrence, Ruth Urban and John Tyers as capable heads of a large cast, with a singing and dancing chorus of 96 and a symphonic orchestra of 50 under the expert leadership of Jacob Schwarzdorf. Watson Barratt's incomparable scenic designing is again one of the outstanding features of all the productions.

Jerome Kern's Sally followed, with brilliant Evelyn Wyckoff superbly cast in the title role. Marie Austin, Willie Shore, Robert Field and Tommy Wonder took good care of their comedy and dancing assignments.

The George Gershwin operetta, Song Of The Flame, occupied the third week, this being the fourth revival of this opus since 1927. The production was notable for the exceptionally fine singing of Martha Errolle, Wilbur Evans and Bob Lawrence, and capable work by Joseph Vitale, Patricia Bowman, Teddy Hart, Lorraine Bridges and Marie Austin. Both costuming and scenic investiture were opulent.

Hit the Deck, Vincent Youmans' tuneful comedy, was brought up to date with special stress upon the activities of the Navy. Lee Dixon and Evelyn Wyckoff essayed the leading parts with Sue Ryan and Virginia Bolen, two excellent comediennes, teaming with Teddy Hart in producing waves of hilarity. John Tyers, Frederick Persson and Al Downing were conspicuous members of the large cast.

Next came No, No, Nanette, Youmans' popular musical comedy, which suffered from too much modernizing, interpolated tap dancing and other features which all but submerged interest in the original version.

Romberg's operetta The New Moon, had its fifth local revival. Two new baritones, Edward Roecker in the leading role of Robert Misson, and Frederick Tozere as Vicomte Ribaud, and Robert Shafer, tenor, formed a galaxy of singing stars seldom equalled here. Martha Errolle was a charming Marianne. The unusually large assisting cast was admirably chosen. Important music, gorgeous costuming and scenic effects made The New Moon the high point of the season.

Little Symphony Series

The Little Symphony concert series presenting five programs in the Washington University Quadrangle, began on July 31. The orchestra of twenty-five symphony musicians was conducted at the first concert by Alvin Steindel. He was followed by Stanley Chappel and Daniel Saidenberg, who conducted two concerts each. O. C.

Frederick Kitzinger Receives Final Citizenship Papers

Frederick Kitzinger, conductor, pianist and coach, received his final papers as an American citizen on July 30 in New York. He has conducted for the American Lyric Theatre and also the Mozart Symphony Orchestra in this country and Canada. Mr. Kitzinger has coached and accompanied Gladys Swarthout, Grace Moore, Jan Peerce, Alexander Kipnis, Ezio Pinza and others. He came here in 1934 as accompanist to the late Emanuel Feuermann and at one time was assistant to Fritz Reiner.

Guenther to Give Course

An intensive course covering all important phases in music editing will be given at New York University (Washington Square Center) by Dr. Felix Guenther, music editor of the Edward B. Marks Music Corporation.

REHEARSING AT DEERTREES THEATRE,
Harrison, Me., under Enrica Clay Dillon, stage director. Vivid interpretations of the ensemble scenes from Carmen, Otello, Aida and Adriana Lecouvreur were staged during the summer season. The performances were by artist students who received individual training in acting, score reading, interpretation, phrasing, and characterization of operas. Miss Dillon gave courses in the art of acting, stage technic and operatic production. Other members of the faculty were George Wells, dancer, who held classes in stage lighting and physical exercise; Beryl Blanch, musical coach, and Igor Bouryanine, conductor.

Photo © by Elzin, N. Y.
NITA GALE,
soprano, made several appearances at Wichita Falls, Tex., for men in the service. She sang twice at the Service Club at Sheppard Field; participated in a USO program with Finley Walker at the Methodist Church; was soloist in Elijah; was heard on the Red Cross Hospital program at the field and gave a recital at the Denton State College for Women.

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BERNARD TAYLOR and HIS VOICE AND REPERTOIRE CLASS

at the Juilliard Summer School, which this year had representatives of 18 states and Canada. Back row, left to right: Harvey Woodruff, Gouverneur Parr, Gale Stevens, Helen Donatelli, Sister Corona, Martha Jane Waller, Catherine Russell, Mr. Taylor, Mrs. Rhinehart, Kathryn Slavich, Mrs. Alice Stewart Richardson, Verna Ford, Henry Berg, Donald Fritzche, Frank Edwinn. Left to right, front row: Margaret Smith, Mrs. Mildred Clarke, Miriam Day, Doris Belcher, Mildred Proviance, Patricia Smith, Ethel Mae Bishop, Claudia Renehan, LaVonne Horsley, Gayle Pierce, Marie Scott.

Photo by Standard Flashlight Co., Inc.

Novelties Mark Stadium Finale

The 25th season of Stadium Concerts in New York, which was marred throughout by the weather, found Jupiter Pluvius present at the concluding program which had been deferred one night. Mayor La Guardia was on hand to conduct the Philharmonic-Symphony Society in Sousa's Stars and Stripes Forever but the weather decreed otherwise.

Concertmaster John Corigliano and a few of the players dared the rain drops to play the National Anthem and the traditional Auld Lang Syne so that the 300 present would have some recompense for their coming.

A summary of the season discloses that in all, 10 concerts of the 56 scheduled had to be cancelled. Two others were halted by rain. As in 1940 there were 11 conductors; 165 works by 72 composers were presented. The most popular composer proved to be Tchaikovsky who had 13 works given 21 times. There were 26 American composers represented on the programs by 33 works.

The three B's as well as the other composers had to yield in popularity again to George Gershwin, the annual program of works by the late American composer drawing an attendance of 19,743. This program had to be deferred from Aug. 10 to 11 thereby moving the closing day to Aug. 12. Despite the rain on the original night some 15,000 went to the Stadium and heard part of the program.

Oscar Levant was piano soloist in the Concerto in F and the familiar Rhapsody and Jane Froman, soprano, sang a group of songs. Alexander Smallens was again the conductor.

Josten Conducts, Firkusny Is Soloist

Werner Josten, conductor, and Rudolf Firkusny, Czech pianist, made their Stadium bows on Aug. 8. The Smith College professor presented his own second Concerto Sacro for strings and piano in its premiere by a professional orchestra. The hymn-like work, presented in 1929 by the Juilliard School Orchestra under the baton of Albert Stoessel, makes the piano part of the orchestra. Arthur Schuller was the pianist. Prof. Josten and the orchestra gave praiseworthy support to Mr. Firkusny who chose the first concerto of Mendelssohn, a score now dated, but appealingly presented and read with brilliance and technical aplomb. Mr. Firkusny likewise knew the borderline between genuine lyricism and sentimentality and never overstepped. His taste and keen musicianship, his dynamic palette and musical intellectuality all won him an ovation and he added a Chopin nocturne and two brevities of his compatriot, Smetana.

Prof. Josten was to have appeared on the succeeding night, but this program was another of those lost because of the weather. The two performances of the Gypsy Baron, also temporarily upset, were brought to a close on Aug. 7.

May Crawford in Recital

May Crawford, Negro lyric-coloratura soprano, in her second New York recital at Carnegie Chamber Music Hall, presented a program of considerable interest and revealed marked progress since her debut. Miss Crawford sang a group of numbers by Pergolesi and Legrenzi and songs of Delibes, Gounod and two charming works of her own, Come Love, and In Merry Maytime. Arias from Manon Lescaut and Marriage of Figaro showed her operatic preparation. Miss Crawford has a voice of pleasing texture which she uses with taste and attractive shading.

B. D.

Platoff Don Cossacks Assemble for New Season's Tour

The Gen. Platoff Don Cossacks will assemble in New York on Sept. 20 to begin rehearsals for three weeks prior to launching their transcontinental tour. In October they start their series and plan to spend November on the Pacific Coast returning by way of the Middle West and South with Christmas spent in New York and their Town Hall, New York, concert listed for Jan. 3.

Baccaloni to Sing Bartolo in Montreal Opera Performances

Salvatore Baccaloni, Metropolitan Opera basso-buffo, will sing Dr. Bartolo in the Montreal Opera Company's presentation of Barber of Seville, from Sept. 17 to 20. Baccaloni, who summered at Sea Cliff, L. I., will again tour with his own opera company this season, in addition to his Metropolitan and recital engagements.

Bartsch Gives Watergate Festival

Washington, D. C.—With the presentation of The Chocolate Soldier on Aug. 19, Hans Bartsch opened a Light Opera Festival at the Westgate. The Merry Widow, Vagabond King and Maytime were scheduled to follow.

Stolz Revises Beggar Student for New York Premiere

Robert Stolz's new version of Millioecker's operetta, The Beggar Student, will be premiered on Sept. 25 at the Cosmopolitan Opera House, New York. It will be repeated on Sept. 26 and 27. The English book is by Don Wilson and Alix Szilasi.

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San Francisco Opera Changes Fall Schedules

Pons Added to Singers and Daughter of Regiment Will Be Featured Revival

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—A few changes have been made in the final schedule of performances for the forthcoming 20th season of the San Francisco Opera Company announced by Business Manager Paul Posz. The "regular" series of 10 performances starts Friday, Oct. 9, and continues on Monday, Wednesday and Friday nights. Aida will be given on the opening night, with Stella Roman, Frederick Jagel, Bruna Castagna, Robert Weede and Ezio Pinza, and with Gaetano Merola conducting. The series then continues as follows:

Oct. 12, Daughter of the Regiment, with Lily Pons, Irra Petina, Raoul Jobin and Salvatore Baccaloni. Fausto Cleva, of the Metropolitan, will direct.

Oct. 14, Traviata, with Bidu Sayao, Jan Peerce and Richard Bonelli, Merola conducting.

Oct. 16, Carmen, with Petina in the name part, Jobin, Licia Albanese and John Brownlee, Merola in the pit.

Oct. 19, The Bartered Bride, in English, with Josephine Antoine, Charles Kullman, Marek Windheim, Lorenzo Alvary and Charles Schiffeler, Walter Herbert conducting.

Oct. 21, Faust, with Albanese, Jobin, Pinza, Brownlee, Cleva conducting.

Oct. 23, The Love of Three Kings, with Jean Tennyson, Kullman, Weede and Pinza. The composer, Italo Montemezzi, will be guest conductor.

Oct. 26, A Masked Ball, with Roman, Castagna, Jagel, Bonelli, Alvary and Douglas Beattie, Cleva directing.

Oct. 28, The Bat, by Johann Strauss, in English, with Margit Bokor, Antoine, Petina, Beattie, Brownlee, Windheim and Alvary, Herbert directing.

Oct. 30, Le Coq d'Or, with Sayao, Baccaloni, Olive Ponits, Beattie, Merola conducting.

Photo by White Studios

JOHN FINLEY WILLIAMSON'S PROFESSIONAL SCHOOL AND VOCAL CAMP held at Occidental College, Los Angeles, from June 29 to July 17. Faculty members, second row, left to right, are: Lucille Martin, Howard Swan, Dr. Alexander McCurdy, Dr. Williamson, John Milton Kelly and Mrs. Kelly. Dr. Williamson also held his annual Professional School and Vocal Camp at Northfield, Mass., from July 21 to Aug. 9.

The "popular" series of four presentations begins Saturday, Oct. 17, with a repeat performance of Aida; the cast is as above. The second "pop" is on Sunday afternoon, Oct. 25, when Lucia will be sung by Pons, Brownlee and Peerce under Cleva's baton. Merola will conduct The Barber of Seville for the third "pop" on Tuesday, Oct. 27; the singers are Sayao, Kullman, Baccaloni, Brownlee and Pinza. The series concludes with a repetition of Faust on Oct. 31.

This schedule is different from the one previously announced in three essential respects. Risë Stevens and Pierre Monteux will not appear with the company this season. But Lily Pons, whose participation was not certain at the time of earlier announcements, has definitely been signed up.

The company will also give two performances in Sacramento. The first will be Traviata on Oct. 10, and the second, Carmen on Oct. 24.

Concerts by Opera Management

At the same time Posz announced that the opera company will give two series of concerts in the coming season. The first will take place at the Opera House, mostly, but not entirely, on Sunday afternoons and Tuesday nights. It will be opened by Jascha Heifetz on Nov. 2. Other artists and their dates are as follows: Carmen Amaya and dance group, Nov. 8; Ballet Russe de Monte Carlo, Nov. 19; Serge Jaroff Don Cossacks, Dec. 13; Richard Crooks, Feb. 7; Mischa Elman, Feb. 14; Helen Traubel, April 13; John Charles Thomas, April 18; Nelson Eddy, April 27; and Artur Rubinstein, May 9. The Monte Carlo Ballet Russe will give six extra performances under the opera company's management.

The second opera company concert series will take place at the Curran Theater entirely on Sunday afternoons. It starts on Nov. 15 with a joint recital by Paul Draper, dancer, and Larry Adler, harmonica. They will be followed by the General Platoff Don Cossacks, Nov. 22; Joseph Szigeti, Jan. 3; Artur Schnabel, Jan. 10; Vronsky and Babin, Jan. 17; Dusolina Giannini, Jan. 24; the Trapp Family Singers, Jan. 31; Lubo-shutz and Nemenoff, Feb. 21; and Robert Casadesus, pianist, March 7.

Ruth Posselt at Wellesley

Ruth Posselt, violinist, opens her new season on Oct. 12 with a concert at Wellesley College. Miss Posselt will be heard later with the Detroit, Cincinnati, Cleveland and Boston orchestras.

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HOLLYWOOD: Concerts in Bowl Present Array of Music Notables

(*Continued from page* 3)

Leading dancers were Danilova, Youskevitch, Franklin, Slavenska, Marra, Krassovska, Zoritch, Guerard, Woicikowska, Roudenka and Volkoff. Repertoire included Sylphides, Scheherazade, Gaité Parisienne, Nutcracker, Spectre de la Rose, Capriccio Espagnol, Swan Lake, Rouge et Noir, Prince Igor, Magic Swan, Fantastic Toyshop, Vienna—1814, New Yorker, and Beau Danube.

New Scores Featured

Aaron Copland's A Lincoln Portrait had a well deserved ovation at its first performance here, Aug. 4, with Edward G. Robinson as narrator and André Kostelanetz conducting—strong, vigorous music with selections from Lincoln's words. Robinson read the lines compellingly, making a deep impression. Kostelanetz introduced a pleasing Mark Twain Portrait by Jerome Kern who received applause in person. A lively reading of the Rosamunde Overture of Schubert, Daybreak from Moussorgsky's Khovanstchina and the Tchaikovsky Romeo and Juliet completed the program.

Richard Lert introduced a charming, pastel Summerland by William Grant Still at the concert he led on Aug. 5 Baritone soloist Donald Dickson gave the first hearing here of a robust Ballade of the Duel from Cyrano de Bergerac by Martin Skiles. Lert efficiently conducted Mendelssohn, Haydn, Brahms and Johann Strauss items, and Dickson sang with resonant voice and stirring quality familiar selections by Thomas, Verdi, Mednikoff, Rachmaninoff and Leoncavallo.

The program offered in dashing style on Aug. 6 under the baton of Sir Thomas Beecham consisted of the Overture to Borodin's Prince Igor, the Elgar Serenade for Strings, the Suite from Rimsky-Korsakoff's Coq d'Or and the Brahms Second Symphony.

A superb performance of the Rachmaninoff Third Concerto was given by Vladimir Horowitz on Aug. 7. William Steinberg conducted with firm baton, offering the Berlioz Roman Carnival Overture, the Brahms Variations on the Theme by Haydn and the Mendelssohn "Italian" Symphony with clean musicianship.

American List Heard

The Bowl was well attended for a preponderantly American program, Aug. 11. Meredith Willson conducted with surety and skill. Climax was his tone-poem, The Jervis Bay, about a gallant captain and heroic crew who saved a convoy, written fittingly in the mood of a requiem, and culminating in the British anthem, sung by the Los Angeles City College Choir under Ralph Peterson.

San Juan Bautista, from Willson's Mission Symphony, is broad and serenely beautiful. First hearing of the Nocturne from his Third Symphony showed it a lovely tone picture, subtly orchestrated. Max Terr's deft scoring of the Prelude and Fugue in E flat minor from Bach's Well Tempered Clavier, and Leo Sowerby's charming Comes Autumn Time were also given. Trivia were American Minuet, American Lullaby and American Serenade, respectively by Harold Arlen, Duke Ellington and Louis Alter, the composer playing the piano in the last.

Richard Hageman conducted Aug. 12 and 13, giving the same program but with different piano soloists. He handled the orchestra with lovely clarity and crispness, winning particular plaudits for the Allegro and Adagio from his own Suite Miniature. He gave a stirring reading of the Tchaikovsky Fourth Symphony, and offered Siegfried's Rhine Journey and Rossini's William Tell Overture.

Jeanette Savran gave the Rubinstein Fourth Piano Concerto on Aug. 12, compelling attention with a warm and supple performance. Her tone was firm and vigorous, of appealing timbre, backed by virtuoso technique. Pianist Hilde Somer on Aug. 13 gave a Mozart Rondo and the Liszt Hungarian Fantasy, showing musicianly training and technical facility.

Heifetz Scores

A magnificent reading of the Tchaikovsky Violin Concerto was given by Jascha Heifetz on Aug. 14. His intonation was impeccable, and his lovely tone imbued with emotion. Steinberg conducted with sterling efficiency, giving a superb interpretation of the Strauss Death and Transfiguration. He opened with the Beethoven Leonore Overture No. 3 and included a Grand Galop Chromatique of Liszt, orchestrated by Harold Byrns.

The Bowl was packed to its wartime capacity for the suave ballroom dancers, Veloz and Yolanda, on Aug. 18. Their offerings ranged from a Fibich Poeme to a lively Mexican folk Dance, and a Tango Yolanda of Veloz's composition.

Ferde Grofé proved a passable conductor, and his music comprised the bulk of the orchestral program. Having the Philharmonic Orchestra play such a program, however, was rather like using a Sèvres china vase to hammer a nail.

Albert Coates etched a romantic program with masterful musicianship on Aug. 19. The suite from Rimsky-Korsakoff's Snow Maiden was delightful and Strauss' Voices of Spring done with plastic freedom. Strauss' Eulenspiegel held enjoyable verve, winning a prolonged ovation. Smetana's Bartered Bride overture and Sibelius' Swan of Tuonela, began the progam.

Kenny Baker Sings

Novelty was the first American hearing of a lovely Pastorale by Miklos Rozsa. Individual in character and idiom, it had pastel instrumental colorings blended with an expert hand. Soloist was Tenor Kenny Baker, whose voice holds a lyric quality, and whose enunciation was clear. He sang exquisitely the Dream Aria from Massenet's Manon, as well as a Sullivan aria, and songs by Ronald, Stella, Gershwin, Wolfe and Hageman showed his versatility as interpreter.

Jose Iturbi and his sister, Amparo Navarro, won enthusiastic plaudits on their Bowl appearance, Aug. 22. Iturbi appeared as conductor, composer and pianist, shining equally in all three. His new Fantasy for piano and orchestra proved Spanish in atmosphere, a work of rhapsodic character and varied in moods. Miss Navarro played it with obvious affection and striking effectiveness. The American work on the program was Paul White's delightful Miniatures. Iturbi also gave well balanced readings of the Overture to Wagner's Rienzi, Mozart's Eine kleine Nachtmusik, and Dukas' The Apprentice Sorcerer. Brother and sister gave a two-piano arrangement of Gershwin's Rhapsody in Blue, Iturbi conducting from the keyboard.

A garden recital by the Noack String Quartet was given at the Filcher estate on Aug. 16, mature and carefully considered interpretations making each item thoroughly enjoyable. They presented the Dohnanyi Quartet, Op. 5, Glazounoff's In Modo Antico and Hugo Wolf's Italian Serenade, and were joined expertly by Pianist Harry Kaufman for the Brahms A major Piano Quartet.

Compositions by Claude Lapham, with the composer at the piano and a bevy of assisting artists, were given Aug. 19 at the Assistance League Playhouse. The music was facile of expression and melodic of character, his works in Oriental style being particularly interesting. Excerpts from his Aztec opera, Montezuma, were well delivered by Soprano Margaret Phelan and Baritone Edwin Dunning.

Photo by Christy-Shepherd Studio

FLORENCE GEORGE SINGS WITH SALVATORE BACCALONI, Metropolitan Opera basso, with Homer Samuels at the piano in Hollywood.

Ernest Carter Compositions Heard in Redlands Bowl

REDLANDS, CALIF.—Compositions by Dr. Ernest Carter were presented at the Redlands Bowl on Aug. 4 under the sponsorship of the Redlands Community Music Association of which Mrs. George E. Mullen is founder-president. The large audience got into the spirit of the program by participating in some community singing led by Hugo Kirchhofer and accompanied by Ruth Grinnell Fowler.

James K. Guthrie conducted the Little Symphony Orchestra in three orchestral works and Gladys Puch, Bette Thompson, John Raitt and Everton Stedham, all colorfully costumed, sang excerpts from Dr. Carter's opera comique, The Blonde Donna. The opera was staged in the Bowl in 1937 and was repeated last year in Riverside. The program was dedicated to Ernest and Laura Carter.

N. N.

Marjorie Lewis and Welborn Cody Wed

Marjorie Ruth Lewis, daughter of Earle R. Lewis, assistant general manager of the Metropolitan Opera, and Mrs. Lewis, was married on Aug. 12 in All Saints Episcopal Church, Beverly Hills, Calif., to Welborn Butt Cody of Atlanta, Ga. Dean William Fleetwood officiated. Mrs. Cody formerly was secretary to Wilfred Pelletier, Metropolitan Opera conductor. Her husband, an attorney, is a member of the firm of Hirsch, Smith, Kilpatrick, Clay & Cody of Atlanta, where the couple will reside.

Enya Gonzales to Tour Coast

Enya Gonzales, Filipino soprano, will visit the Pacific Coast this season. Her tour also will include concerts in Canada at Prince Edward Island, New Brunswick and Nova Scotia. This summer Miss Gonzales returned to Toronto for the fourth time in four years, and fulfilled her second return engagement with the Promenade Concerts.

Schofield to Teach in Berkeley and San Francisco

Edgar Schofield, New York vocal teacher, former president of the New York Singing Teachers Association and member of the American Academy of Teachers of Singing, has taken up residence in Berkeley, Calif., and opened studios in San Francisco and Berkeley. Mr. Schofield has had summer classes in California for twelve years. Mr. Schofield, who toured widely as a baritone soloist with leading orchestras and at festivals, has among his pupils many noted artists in New York and Hollywood.

Louis Kaufman Active as Film Soloist

Audiences in the East and West that have recently heard Louis Kaufman, as soloist with orchestra and recitalist, may hear his violin in the sound-track of the following film-scores in special violin solos; The Major and the Minor (Paramount), The Road to Morocco (Paramount), The Big Street (RKO), I Married a Witch (Paramount), Wake Island (Paramount), Great Without Glory (Paramount), and Forest Rangers (Paramount).

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As in European cities, where the people assemble in partly devastated churches to receive new strength from the solemn beauty of Masses or oratorios, so in America this year music will aid in recapturing the vision that came to the world at the first Noel, in another period of darkness and conflict.

The budget of holiday music, available this year, despite difficulties of transportation, is impressive. American publishers have added to their catalogues attractive new issues. British publishers are by no means lacking in facilities to supply their usual budget to America, and are usually represented as selling agents by well-known American firms.

Carols from Poland

One of the rewarding collections is of 33 Christmas Carols, arranged by Adam Harasowski, with both English and Polish text. The arrangements are for one voice, but the piano or organ accompaniment in some cases contains three- or four-part harmonies. It is dedicated "To the Children of Poland and of Great Britain." Paterson's Publications, Ltd., of London, has issued the book in association with William McClellan & Co., of Glasgow, and it is now in its second edition and available here through Carl Fischer, Inc., of New York.

A somewhat smaller collection, in octavo form, also comes from the Paterson firm through Carl Fischer. This is called Christmas Carols from Poland, and includes, under a gay cover, fifteen numbers with English text by Capt. Jan Sliwinski, in collaboration with Percy Gordon, who has made the piano arrangements. Profits on this book go to the Polish Red Cross.

Other European nations contribute, too, if somewhat indirectly, through the gay Ukrainian Carol of the Bells, for SSA, unaccompanied, music by Leontovich, arranged by Peter J. Wilhousky, with English words by the latter; Wake Now, Ye Shepherds, a rousing Bohemian carol arranged by Ralph G. Winslow, for SATTBB, with children's choir; and He Is Born, the Divine Christ-Child, a poignant old Lorraine carol, arranged for SSAA with soprano solo, by John Earle Newton. Anticipating New Year's Eve is Tennyson's Ring Out, Wild Bells, set to an old Grenoble church melody arranged by Robert L. Sandors for unison chorus and organ. All these numbers are published by Carl Fischer, Inc., which gives us an example on Negro Spiritual style by Robert MacGimsey, Baby Is Sleeping in a Manger, for SATB, the sopranos divided at one point, a number not undignified and with solemn beauty. This firm also issues Mabel Nichols' Christ-Child, for SATB, with piano or organ, suitable for church use.

Oxford University Press, always productive of publications of distinctive sort, has a large supply of music suitable for Christmas on the shelves of its American representatives, Carl Fischer, Inc. This firm, for example, issues two small booklets, Festival Hymns and Carols for Smaller Choirs, edited by Martin Shaw, containing 23 very beautiful older traditional numbers (some in 4-part harmony with organ), and a Carol Christmas, by Jean Cobbold, a short play with text suitable for church use, introducing 23 carols of various nations, mostly delightful old English ones.

For an instrumental Christmas interlude, one of the most effective of all Oxford issues for the pianist is Myra Hess's perenially popular solo transcription of Bach's chorale-prelude, Sleepers, Wake.

The Oxford Choral Songs, under the same auspices, is an extensive series of individual octavo numbers, under the general editor, W. Gillies Whittaker. Among holiday numbers is I Sing of a Maiden, 15th century carol set by Joseph Needham Cooper, for unison voices with medium voice solo and piano; the charming Lute Book Lullaby, from William Ballet of the 17th century, set to music by George Aldroyd, for SATB, a cappella, with piano for rehearsals; the familiar I Saw Three Ships, arranged by D. G. A. Fox, for several solo treble voices in semi-chorus against SATB, with accompaniment; Carillon, Carilla and The Birds, both by Hilare Belloc, set to sturdy measures by Dom Gregory Murray and O Little Town of Bethlehem, in a John Tobin setting, which with Arthur Warrell's musical versions of the carols, Saint Stephen, and Song of the Crib, are all for SATB, unaccompanied.

Other modern examples from the same Oxford collection are lyrics by two famous poets, Coleridge's The Virgin's Cradle-Hymn, set in *tranquillo* manner by Elisabeth Lutyens for solo voice and piano, and Christina Rossetti's Before the Paling of the Stars, the latter for SATB, a cappella, music by Harold Barker. A light, floating melody is a feature of a Carol for Christmas by Dinah and Norman Demuth (solo voice and piano), while The First Christmas Day, words by Mary Robinson, and music by Harry Brook, is a secular ditty for unison voices and piano.

Carl Fischer, Inc., also has "Christmas Joys," a collection of Favorite Christmas Songs, arranged by Edward S. Breck, for piano, with solo and duet parts for various instruments.

Modern Miracle Play

On the J. Fischer & Bro. list is The Vision at Chartres, a Nativity play by Annette M. Ham, with 18 child characters and a chorus of Angels. It has simple, luminous dialogue, and introduces organ music and carols from various national and from plainsong sources.

Especially delightful is a setting for viola (or cello) and piano by Harvey Gaul of two ancient Noels, La Vierge et les Bergers, and L'Annonciation de la Vierge, from this same publisher.

The J. Fischer catalogue has always been strong in music of the church. One is not surprised to find a variety of vocal and instrumental Christmas music on its lists this year. For organ there is a new work by Alfred H. Johnson, Christmas Candlelight Carol, while this composer's previous setting of The Carol of the Singing Reeds, both for unison voices and for SSA for piano, and his Song of the Shepherd Boy, for SATB and organ, are continued in the catalogue. Ralph L. Baldwin's popular Tryste Noel, for SATB, a cappella, also retains

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its place, as does the solemn organ Prelude on Dies est Laetitiae by Garth Edmundson. Robert Elmore has arranged O Come, Immanuel, for baritone and SATB with organ accompaniment. New numbers in the mixed voice category are Long Years Ago in Bethlehem, and The Carol of the Wind, by Reed, also arranged by Elmore; Yuletide, arrangement of a Spanish carol, Las Pascuas by Deems Taylor, is another tempting new item, while Harry Spier has done Christmas Journey, for three women's voices, and The Sheep Lay White Around, by Shure, is set for junior and senior choirs. Those who are looking for a Christmas song for high voice will find it in Gladys Fisher's simple setting of To Us in Bethlehem City, a carol from the German. All these numbers are from J. Fischer & Bro.

Little Bells Through Dark of Night, is based on the traditional Slovak Christmas carol of the sheep bells, by Richard Kountz. Arranged for both high and low voice. The staccato figure of the accompaniment gives the impression of bells sounding as the voice tells the Manger story of the shepherds. Not difficult and folklike in its directness. (Galaxy Music Corp., New York.)

From the Trapp Repertoire

Those who have attended the delightful Christmas concerts of the Trapp Family Singers will welcome some works from their repertoire issued by G. Schirmer, Inc., under the editorship of Dr. Franz Wasner, the group's conductor. Two French carols include the delectable Bring Your Torches (Un flambeau, Jeannette, Isabelle), arranged for SSA with two-part recorder accompaniment and viola da gamba, for both of which there is, however, a substitute piano part. Lay Down Your Staffs, O Shepherds (Quittez, pasteurs), a fine contrapuntal bit, is for SATB, a cappella. Both have English texts by Satis Coleman and Elin Jörgensen. An Italian Song of the Nativity is for SATBB, a cappella, a soft and sweet melody featuring some interesting chromatic cadences.

The same publisher has a half-hour-long and not too taxing new Christmas cantata, The Star That Lit the World, for mixed choir, four soloists and organ, music by George Kemmer, text by Herbert Satterlee.

Schirmer, being the American selling agent for J. Curwen & Sons, of London, has two interesting English entries, Christina Rossetti's In the Bleak Midwinter is set for TTBB, a cappella, as a simple carol by Leslie Woodgate, using Gustav Holst's tune, Cranham. A Dream of Christmas from Mary Segar's Medieval Anthology has quaint words and a suitably modal melody, also by Holst, and is issued as a two-part song with piano accompaniment.

From American sources, Schirmer gives us a folk carol, Sing We the Virgin Mary, gathered in Mayfield, Ky., by John Jacob Niles who, with Lewis Henry Horton, has arranged it for SATB, unaccompanied—a fine, sturdy tune with humming effects. Reginald Sweet's Awake, Good People, is for the same combination of voices, and may be used for either Christmas or Easter, a feature being some long roulades for the sopranos. Will C. MacFarlane, through the same press, is represented by an atmospheric Christmas anthem, Winds through the Olive Trees, for SATB with piano or organ, including alto solo.

Chasins Completes Piano Work

In his first work since 1938, Abram Chasins, American pianist-composer, has completed Narrative (Rememberance of Things Past) which is shortly to be issued by J. Fischer & Bro. The work, for piano, requires nine minutes of playing time. Mr. Chasins during the past few years, between his concert tours, has written for orchestra, for two pianos and also for voice.

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Gena Branscombe Premieres Works of Leading Composers

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In addition to her own compositions, Gena Branscombe has given the first performances of many works by contemporary women composers. As conductor of the Branscombe Choral of women's voices, she has sponsored premieres by many leading composers. Among these have been Margaret Starr McLain's setting of Edna St. Vincent Millay's poem, Maid of Orleans, a number which includes whispered, spoken, chanted and sung text. This composer has been represented frequently on programs of Arthur Fiedler and the Boston Symphony Orchestra.

Annabel Morris Buchanan's at the Foot of Yonders Mountain is another work premiered by the Branscombe Choral. Spring on the Steppes, by Valentina Ramm was given its first hearing in a translated version by Miss Branscombe. The composer was last heard of living in Rostov. Marion Bauer's A Garden is a Lovesome Thing, Elinor Remick Warren's A Question, Harriet Ware's The Artisan and Virgil Thomson's Love, Like a Leaf, from manuscript, are other novelties. In a recent broadcast, the choral gave radio premieres of Miss Branscombe's Prayer for Song, and arrangements of the Arkansas Traveler and Tenting Tonight.

BOOK

LIBERATION AND DELIBERATION IN PIANO TECHNIQUE, by Carl M. Roeder. This 50-page book, now in its second edition, combines vivid illustrations of the principles which the author has developed in years of teaching this instrument. It is based primarily on relaxation and balanced arm weight, and analyzes various muscular movements and touches. Mr. Roeder explains four essentials in a pianist's career as follows: memory for sound; musical mind, or "one that is sensitive to tone design, harmonic relationship, and expressive effects"; physical aptitude, and finally, love of music. A modulation chart at the end applies to the preceding exercises. (Schroeder & Gunther, Inc., New York.)

FOR VOICE AND ORCHESTRA

CONCERTO FOR VOICE AND ORCHESTRA, Op. 25, by John Haussermann. This work, recently premiered by the Cincinnati Symphony under Goossens, with Margot Rebell as soloist, is unique in the literature of concertos, being a score in four movements with the voice used as an instrument of the orchestra. The sections are, respectively, *Allegro Moderato*, in sonata form, and with two contrasted themes; *Lento ma non troppo*, a brief and thoughtful interlude; an engaging *Scherzo*, which has much airy work for the coloratura voice, and canon-like contrapuntal effects; and a final *Maestoso* of dramatic sort. The writing throughout is virtuosic for the singer, who is required to cover an extended range, with her wordless solo and to command great flexibility. However, the composer has given numerous opportunities to breathe. Throughout, his music has a sense of form, artistic sensibility and interesting feeling for harmonic colors. Scoring apart from voice is for the five usual string parts, 2 flutes, 2 oboes, 2 B flat clarinets, 2 bassoons, 4 horns in F, 2 B flat trumpets, 3 trombones, tuba, timpani, triangle and harp. The dedication is to the late Bertha Baur. A rare and interesting novelty. (Boosey, Hawkes, Belwin, Inc., New York.)

FOR ORCHESTRA

I GOT PLENTY O' NUTTIN', from Porgy and Bess, by George Gershwin; symphonic paraphrase by Hans Spialek. An elaborate paraphrase of the hit song from Gershwin's opera, recently revived on Broadway. Mr. Spialek is adept in instrumentation, and has given opportunities for various solos, including violin and banjo. The coloring is modern and sophisticated. (Gershwin Pub. Corp.; Chappell & Co., Inc., New York, sole selling agents.)

SSA or SSAA

PRAYER FOR SONG: music by Gena Branscombe, words by Ruth E. MacDonald. A prayer for music and its gladdening power, and that strife may be ended. This is well developed, sustained writing, with flowing melody, an occasional cadence on "Ah", and several ringing climaxes on the words "O let my song be glad." The second alto part is optional. The first sopranos are occasionally *divisi* and highest tone is an A flat above the staff There is a piano accompaniment. (G. Ricordi & Co., Inc., N. Y.)

SONGS

THE WHITE SWAN, by Ernest Charles, is arranged for both medium and high voices. A running accompaniment sets the dreamy mood as the voice, above it, tells the story of evening before a shadowed pool with the stillness broken only by the emergence of a white swan. Not difficult and effective as a contrast number, the range being from an A in alt to a low E. (G. Schirmer, Inc., New York.)

WERE I THE FLAMING SUN, by Per Lasson, arranged by Carl Deis. A ballad item, somewhat dramatic although the opening idea is a limited chromatic progression. Alternate octaves are provided for the climax, the top being an F. (G. Schirmer, Inc., New York.)

Bost Records Releases First Albums

New recordings recently released by the Bost Records Company of New York City, under the direction of Herbert H. Borchardt, include three albums of an educational series. The first is "Songs of Early America," a collection of native American folk numbers directed by Elie Siegmeister and sung in their original form by Helen Yorke, Rebekah Crawford, Earl Rogers and Emile Renan. The second album, "The Evolution of Piano Music," includes works composed from 1350-1700, chosen by Prof. Curt Sachs, of New York University, and played on the harpsichord by Sylvia Marlowe. For the third album, Irma Labastille, consultant to the U. S. Office of Education on Latin-American music, has compiled folk songs from Argentina, Chile, Peru, Ecuador and Cuba which are interpreted by Carlos Spaventa, Graziella Parraga, Los Tres Huasos and El Trio Incaico.

The second part of the Bost catalogue presents the disc debut of Francisco Mignone, Brazilian composer, who during his brief visit to New York as guest conductor of the NBC Symphony Orchestra, recorded four of his piano compositions, among which several of the Brazilian legends and the Tango Brazileiro are based on folk music of Brazil. Another album of piano music is played by Miklos Schwalb, which includes several Rhapsodies and an Etude of his teacher, Dohnanyi.

A debut on records in this country is that of Kurt Baum, Metropolitan Opera tenor, in new English versions of Scriabin's Etude, op. 2, No. 1, entitled When the Nightingale Has Ceased to Sing; the theme of the Polovetzian Dances of Borodin, called The Songs You Sang; Liszt's Dream of Love, and the slow melody from Finlandia of Sibelius.

Bost Records Company in a newly equipped studio also makes professional and private recordings, and broadcast transcriptions.

Mary Howe Compositions Heard at Chautauqua and Norwalk

Mary Howe's orchestral suite, Potomac, was presented on Aug. 1 by the Chautauqua Orchestra Albert Stoessel conducting. The four-movement score depicts the growth of this country as reflected by the Potomac River from the birth of the nation to the present activities at the Watergate.

Margaret Speaks recently sang songs of Mary Howe at the Red Cross benefit program at Norwalk, Conn., with the two-piano accompaniment by Celius Dougherty and Vincenz Ruzicka.

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Heard in the Studios

Clarence Adler

Having returned from his summer music camp, Ka-rin-o'ke, Clarence Adler has resumed teaching in his New York studio. At the camp, Sunday musicales were presented with chamber works featured. Among those who were present or participated were Mr. and Mrs. Moriz Rosenthal, Prof. Jani Szanto, Samuel Antek and others.

Mr. Adler has brought out many pupils as professional artists. Among them are Paulina Ruvinska, who has been heard with orchestras and in solo recitals and Marilyn Meyer, who played with the Chicago Symphony and in concerts. Mr. Adler last season, in addition to his teaching, played all the Mozart concertos for piano and orchestra over WQXR under the baton of Eddy Brown.

LaForge-Berúmen Studios

Mildred Wallace, pianist, pupil of Ernesto Berumen, gave a recital recently at the LaForge-Berumen Studios, New York. In three groups of solos, she displayed musical understanding as well as digital facility. Interspersed between the piano solos were two groups of monologs which Miss Wallace presented in an interesting and amusing manner. The audience gave her the recognition her expert work deserved.

The fourth concert of the La Forge-Berumen Summer School was heard by a capacity audience. Jane Bradbury, young coloratura, gave two taxing arias and a group of La Forge songs. Paul Bosan, baritone, sang two groups and displayed considerable vocal growth since last heard. Katherine Bair, pianist, played a miscellaneous group with good technique and understanding of the musical content of her presentations. Miss Bradbury and Mr. Bosan concluded the program with two Mozart duets.

The fifth concert of the series was presented by Emma Otero, popular Cuban soprano; Constantine Callinicos, pianist, and Frank La Forge, composer-pianist. Miss Otero sang with her accustomed fine artistry. Mr. La Forge's accompaniments provided a perfect ensemble. Mr. Callinicos played with fire and musical insight and was received by the audience with enthusiasm. Both artists added several encores.

Ernesto Berumen recently was heard in a half hour of interesting piano solos on Station WNYC.

Luise Mayhew and Paul Bosan presented a program for the Baptist Home for the Aged in New York City. Miss Mayhew played the accompaniments for Mr. Bosan as well as a group of solos. Mr. Bosan gave much pleasure with two assorted groups of songs in English.

The sixth Summer School program offered Harriet Versaci, coloratura soprano, Frank Versaci, flutist and Mr. La Forge again as accompanist. Mr. La Forge presided at the harpsichord for a group of old English songs and two sets of his own variations, one on an old French theme and the other on Mozart's theme for his piano variations. A setting of five poems by Virgil Thomson was heard for the first time and also included were the waltz from Gounod's Mireille and five French songs. Miss Versaci displayed fine musicianship and an appealing tone. Mr. Versaci added splendid obbligati.

Carlotta Franzel, coloratura soprano, was guest soloist at the National Federation of Colored Women's Clubs at Bordentown, N. J., and accompanied herself in an aria from Traviata, Mozart's Alleluia and the Bishop-La Forge Echo Song. Mrs. Eleanor Roosevelt spoke.

R. J.

Edith Griffing

Recent activities of artist-students of Edith Griffing include the appearance of Gordon Gaines, who was in the production of Lady in the Dark, at the Arcady Country Club, at Hague, Lake George, N. Y. He expects to leave shortly for Camp Dix.

James Burrell, a recent guest on the Vox Pop program from Camp Belvoir, Va., has been added to the cast of Irving Berlin's This Is the Army, now on Broadway.

Carl M. Roeder

Carl M. Roeder, dean of the National Guild of Piano Teachers and teacher of many young artists and teachers, is reopening his New York studio in September. Mr. Roeder, author of Liberation and Deliberation in Piano Technique and Practical Keyboard Harmony, will specialize in methods for teachers. His book has gone into a second edition.

Francis Rogers

A member of the vocal faculty at the Juilliard Graduate School since its organization in 1924, Francis Rogers, New York voice teacher will reopen his own studios on Sept. 25. He resumes his post at the school a week later. Mr. Rogers spent the summer at Shinnecock Hills.

OLIVER LEO HERBERT,

Minister of Music at Old Bergen Church, Jersey City, N. J., recently had the honorary Doctor of Music degree conferred on him by John Marshall College, in that city. Mr. Herbert re-opens his New York studio this month for coaching in voice, oratorio and song repertoire.

Queena Mario Barn Theatre Revives L'Oracolo

BETHEL, CONN.—With performances of Cavalleria Rusticana and L'Oracolo, Queena Mario's Barn Theatre concluded its activities on Aug. 28. The Leoni opus is almost a novelty because it has had no professional performance in this country since serving as the farewell vehicle for the late Antonio Scotti at the Metropolitan Opera House. Mme. Mario was the soprano in that production.

George Britton had the Scotti role for the performance here which was given in English. Other members of the cast were Benjamin De Loache, Donald Dame and Maria Mario. For the Mascagni work Messrs. Dame and Britton were joined by Audrey Bowman and Vivian Bower. Ethel Barrymore Colt, who is singing in The Chocolate Soldier performances in Washington, D. C., was heard in the Garden Scene from Faust.

In the second operatic evening, acts from Trovatore, Traviata, and Carmen were presented by Mme. Mario and Misses Colt, Bowman and Bower and Frederick Schweppe and Mr. De Loache. Audiences this year have been larger than in any season since Mme. Mario opened her theatre here.

Andzia Kuzak, coloratura soprano, this summer appeared in The Duenna at Dennis, Mass., and Princeton, N. J. Yolanda Lupacchini was the leading mezzo-soprano in the Paper Mill Playhouse productions at Maplewood, N. J. Miss Bower is heard Sunday afternoons with the NBC Symphony Orchestra. All are artist-pupils of Mme. Mario.

Werrenrath in Lecture-Recital on American Songs

MOORHEAD, MINN. — Reinald Werrenrath, baritone, gave an interesting lecture-recital on American songs for the summer Lyceum course here on July 8. Mr. Werrenrath sketched briefly the history of songs in this country from Francis Hopkinson in 1756 to Walter Damrosch. His program also included Ojibway Indian songs and numbers of Nevin, MacDowell, Deems Taylor and many others.

His appearance here was one of a series which Mr. Werrenrath made in July. He came here from Toledo and was to appear in Mankato, Harvey, Dearborn, Lansing, Interlochen, Bay View and Chicago before returning to teach in Ellenburg, N. Y.

Shure to Play in Carnegie

A recital on Nov. 13 in Carnegie Hall will bring Leonard Shure, pianist, back to New York for the first time in two seasons. Last year he was heard with many leading orchestras including the Boston, Cleveland, Minneapolis and Buffalo symphonies. He returns to Buffalo next season for the third year.

Mr. Shure, who finished three concerts recently in Chicago with the Budapest Quartet, on Sept. 15 appeared over WABC in the Keyboard Radio Series.

Frimet Giordana Opens Studio

Frimet Giordana, opera singer and voice teacher, formerly of Lisbon, is opening a New York studio.

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N. Y. Madrigal Society Sponsors Awards for Musicians

The 1942-43 season plans of the New York Madrigal Society include the Town Hall Competitive Award to an outstanding singer and instrumentalist; voice scholarships for both beginners and advanced students; and a women's chorus to be heard in concert and on the radio. The membership card includes admission to 30 concerts. Details concerning the auditions may be obtained from the secretary in Steinway Hall.

The society was founded by Marguerite Potter in 1920. Miss Potter also is the director.

Ann Arbor Announces Its 64th Choral Union Series

ANN ARBOR. — President Charles A. Sink of the University of Michigan Musical Society, has announced the schedule for the sixty-fourth annual Choral Union Series.

The Don Cossack Chorus, Serge Jaroff, conductor, opens the series on Oct. 20 with Gladys Swarthout, Metropolitan Opera mezzo-soprano, appearing nine days later. Other events include the Cleveland Orchestra, Artur Rodzinski, conductor; Albert Spalding, violinist; Artur Schnabel, pianist; the Boston Symphony Orchestra, Serge Koussevitzky, conductor; Josef Hofmann, pianist; Jascha Heifetz, violinist; Sir Thomas Beecham conducting the Detroit Symphony Orchestra; and Nelson Eddy, baritone.

Three concerts by the Roth Quartet make up the third annual Chamber Music Festival. Handel's Messiah will be sung on Dec. 13 and the season concludes with the Golden Jubilee May Festival of six concerts on May 5, 6, 7 and 8.

Darcy in Concerts

Emery Darcy, tenor, will appear in a number of concerts before Nov. 10, when he rejoins the Metropolitan Opera for rehearsals. He sings at Oak Park, Oct. 23 and Evanston, Ill., Oct. 26, for the National College of Education.

Marouf Sung at Colon

Rabaud's opera Marouf, with Marcelle Denya and Raoul Jobin in the leading roles, had to be repeated four times by popular demand when it was given recently at the Colon in Buenos Aires.

MME. HEDWIG ROSENTHAL

and her husband, Moriz Rosenthal, have returned from vacationing at Lake Placid and resumed teaching in New York, at their school of advanced piano playing for artists and teachers.

Dean Dixon Receives Phi Delta Kappa Invitation

Dean Dixon, conductor, has been invited to join Beta Chapter, at Teachers College, Columbia University, of Phi Delta Kappa, the professional educational fraternity. Mr. Dixon conducted the New York Philharmonic-Symphony Society this summer at the Lewisohn Stadium. Pre-requisites for admission are scholarship and research ability.

Grainger Plays at Toronto

Percy Grainger was soloist on Aug. 20 with the Toronto Promenade Orchestra, Erno Rapee, guest conductor. Mr. Grainger played a group of solos and was soloist in the first piano concerto of Tchaikovsky. Jean Dickenson, soprano, was soloist on Aug. 27.

Max Jacobs to Resume Young Orchestra Rehearsals

Max Jacobs, musical director, on Oct. 4 resumes rehearsals of the Young Men's Symphony Orchestra of New York. Auditions will be held on that day and Oct. 11 at the new headquarters, the Midtown Music Hall. The ensemble, founded in 1902 by the late Alfred Lincoln Seligman, provides training for young musicians and many graduates are now playing in major orchestras.

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Baltimore Museum Features Outdoor Concerts

BALTIMORE, MD.—Spurred on by the successful chamber music concerts in nearby Washington, the Baltimore Museum of Art recently launched a series of six Mid-summer Night Concerts, featuring the Homewood Quartet, a string group, and Richard Goodman, pianist. The opening concert drew a comfortably sized audience to the small East Garden Court adjoining the museum. The music was amplified. The membership of the quartet included Deda Reynolds, first violin; William Stone, second, violin; Alexander Fishman, viola; Mischa Niedelman, cello. Mrs. Adelyn D. Breeskin is acting director of the museum.

G. K.

PASSED AWAY

DR. HENRY EICHHEIM, 72, composer and conductor, died on Aug. 22 at his home near Santa Barbara, Calif. He was born in Chicago on Jan. 3, 1870 and studied at the Chicago Musical College and with Leopold Lichtenberg. Dr. Eichheim served as a violinist with the Theodore Thomas Orchestra, where his father was a cellist. For more than 20 years he was a first violinist of the Boston Symphony Orchestra. He also made extensive tours, including visits to Japan, China and the Orient, and gathered material for his compositions, among which were Malay Mosaic, Java, Bali, Chinese Ballet and Burmese Ballet. He conducted his compositions in Paris, London, Boston, Philadelphia, and San Francisco, and these were also performed by other conductors. His wife, the late Ethel Ros Lingren Eichheim, was a concert pianist.

ALEXIS OBOLENSKY, 59, concert singer, died on Aug. 16 in his summer home at Butler, N. J. Member of one of the oldest families in Russia, Prince Obolensky was educated at the Imperial University, St. Petersburg, and commissioned in the Chevalier Gardes. He was a captain in World War I. After the Russian revolution, he escaped with his family and went to Italy, where he studied voice. Following his debut in London, he joined Melba's touring opera company. He came to this country in 1924 to give concerts, appeared on the stage, lectured and taught singing and acting, and became an American citizen. Surviving are his widow, the former Princess Troubetzkoy, and two sons and two daughters.

EDWARD PRIME-STEVENSON, 74, who served as music critic for the old New York Independent and was a member of the editorial staff of Harper and Brothers, died on July 23 in Lausanne, Switzerland. Born in Madison, N. J., he had lived in Europe for many years, and was the author of several books.

Vivian Gilpin Robison Active in Management Field

Formerly a teacher of singing at the Conservatory of Music of Michigan State Normal College, Ypsilanti, and critic teacher in the public school music department, Vivian Gilpin Robison now has several noted artists under her management. Mrs. Robison organized her bureau in 1939 after having served as promotional manager for six years of the Detroit Civic Theatre. She was a member of the Advisory Board of the Woman's Association of the Detroit Orchestra; active in the Tuesday Musicale of that city; served on the Young Artists Placement Bureau of the National Federation of Music Clubs; and has been an active member of Pro Musica of Detroit in addition to her teaching.

Mrs. Robison manages Joseph Victor Laderoute, Canadian tenor of the Chicago Opera, Georges Miquelle, cellist; Eileen Law, Canadian contralto; Lois Johnston, leading soprano of the Chicago Opera for several season; Gizi Szanto, Hungarian pianist; and Carleton Eldridge, tenor.

John Garris to Be Heard in Concert and Opera

John Garris, tenor, has been re-engaged to sing buffo roles at the Metropolitan this season. He will do the German, French and Italian repertoire. Last year Mr. Garris was heard in Rosenkavalier and in The Magic Flute on tour in Cleveland. He appeared in The Gypsy Baron and sang the leading tenor role in The Beggar Student at the Cosmopolitan Opera House. The tenor recently broadcast twice over WNYC, and this reason will tour in concert and opera.

HUGO KORTSCHAK and JEAN HARRIS,

his pupil, at the Norfolk, Conn., Music School of Yale University. During the summer Mr. Kortschak was heard in two chamber music concerts, with Bruce Simonds, pianist, director of the school, and Emmeran Stoeber, cellist, faculty member. Mr. Kortschak leads the New Haven Symphony on Oct. 19.

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Cleveland Artists Join Army

CLEVELAND, O. — According to the Musicians' Union, more than ten per cent of the city's musical personnel is at present in the armed forces. Of an average of 1,500 members, 200 are now performing military duty. Nine men from the Cleveland Orchestra alone have been inducted. Beryl Rubinstein, director of the Cleveland Institute of Music is stationed at Columbus, a Captain in the music corps, and Corp. Reuben Caplin, tenor at the Institute, at Fort Bragg, N. C. Many of the orchestra musicians have added defense work to their music profession, and there are rumors that rehearsals are to be held evenings to allow for war work.

For a group of friends, Ralph Leopold interpreted his Wagner transcriptions of excerpts from the Ring and Tristan and Isolde with the musical understanding so essential to their successful performance.

Plans have been completed for an extensive broadcasting series for the Cleveland Orchestra, when 26 concerts over CBS will also be shortwaved to South America and Europe. The Saturday afternoon hour from 5 to 6 will be supplemented by war bond sales promotion, and the local outlet for CBS will sponsor the series. There will also be two Sunday broadcasts, Oct. 11 and 18, replacing the New York Philharmonic concerts. Artur Rodzinski will conduct most of the broadcasts, with Rudolph Ringwall sharing.

ROSA H. WIDDER.

Photo by Adrien Boutrelle

UNVEILING PORTRAIT OF ANTONIO YON, father of Pietro and Constantino Yon, noted organists. Seated, left to right, Lina Yon, a sister of the organists; Constantino Yon, Pietro Yon and G. Bosseron Chambers, the artist. Standing, left to right are Dorothy Johnson; Ruby Sweet; Mrs. Emerson Yorke; Mrs. Leo Lentelli; Mrs. Johnson, sister of the artist; Thomas Linter; Corp. Mario Yon, son of Pietro; Commissioner Edward Corsi; Mrs. Michael de Pace; Col. Thomas Chrystal; and Mrs. Corsi. Others attending the ceremony were Salvatore Baccaloni, Mr. and Mrs. Hume, Pedro de Cordoba, the Rev. John Berchmans, Yvonne de Treville, Mario Varch, Pietro Cimara and Joseph A. Fischer. Pietro Yon, composer and organist, is music director at St. Patrick's Cathedral. Constantino Yon is organist at St. Vincent Ferrer R. C. Church and professor of music at Mount St. Vincent Academy. Both have been knighted by the Vatican.

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Anticipating no transportation difficulties for his artists, Albert Morini has arranged for many of them to open the new season with engagements out of New York.

The National Grand Opera, which will present La Traviata in English, starts its tour in October in Bridgeport, Conn., and then will be heard in Ohio, West Virginia, North Carolina and Pennsylvania. The American Ballad Singers appear at Yale University on Oct. 13 and then tour New England, go to Illinois and as far West as the University of Colorado for the first of two tours, the other occuring in the Spring.

Anne Brown on Oct. 1 is soloist with the Toronto Promenade Orchestra. She returns to that city on Jan. 26 to give a concert in the Massey Hall series. Meantime, Miss Brown fulfills solo and orchestral engagements as far West as Utah.

Ruggiero Ricci, violinist, appearing in New York on Oct. 17, will tour as far South as Havana.

Kugel Artists Preparing for New Season

Artists under the management of George Kugel are preparing for an active season covering both North and South America. Joan and Louisa Leschin, American duo-pianists, will tour on the southern continent. Helen Teschner Tas, American violinist, is booked for solo recitals and appearances with orchestras. Joseph Rogatschewsky, tenor, will be heard in opera and concert. Maria Kant, contralto, who made her New York debut last season, will sing in oratorio and in concert.

Anne Roselle, former Metropolitan Opera soprano, is continuing her opera and concert engagements. Mr. Kugel also is booking Margarita Agreneva Slaviansky and her Russian Chorus. Maria Theresa and her dance group are scheduled for a tour.

Frank Foti, conductor, will present four orchestral concerts in New York.

Beecham to Lead Utah Orchestra in Opening Concert

En route to the Pacific Coast, where he begins his second season as conductor of the Seattle Symphony Orchestra on Oct. 5, Sir Thomas Beecham will make a guest appearance with the Utah Symphony Orchestra in Salt Lake City on Sept. 29. When recently the Utah organization was threatened with disbanding because its conductor, Hans Heniot, was inducted into the Army, the manager, Gail Martin, asked Sir Thomas to open their season. By this means, it is hoped to inspire public interest so that a series can be assured. The orchestra is partially supported by the State, and many of its players are employed in defense industries.

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